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THE  
PHONOGRAPHIC INSTRUCTOR:

BEING

AN INTRODUCTION

TO THE

CORRESPONDING STYLE

OF

PHONOGRAPHY.

WITH ENGRAVED ILLUSTRATIONS AND KEY.

BY JAMES C. BOOTH.



PHILADELPHIA:

PUBLISHED BY E. H. BUTLER & CO.

1852.



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Entered, according to Act of Congress, in the year 1849,

BY JAMES C. BOOTH,

In the Office of the Clerk of the District Court of the United States,  
in and for the Eastern District of Pennsylvania.

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## PREFACE.

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THE present work professes to offer nothing original in regard to Phonography, the writer's sole aim having been to facilitate the acquisition of the Corresponding Style of the art, by setting forth a series of Progressive Exercises, accompanied by explanations and illustrations. These last will perhaps prove sufficiently comprehensive to enable a student to master the art by self-study, although time and labour may be saved by studying under the guidance of a teacher. Those who are only desirous of learning the principles of Phonography, and the manner in which they are carried out, without devoting time to practice, will find these points developed with clearness and sufficient fulness in the Introduction, which is from the pen of Robert Patterson, Esq., of this city.

The work consists of a series of Exercises, inductively progressing, from the use of simpler forms of expression, to those which are more complex and contracted, each exercise being prefaced by explanations and engraved illustrations. The writer has endeavoured to render the explanations brief, while they embrace all the rules necessary for practice. The exercises have received close attention, more especially to avoid, in any one of them, the use of words, which, subsequently, suffer contractions. The forms given to words from the first exercise are those generally adopted by phonographers, and hence the student

(i)

is not subjected to the inconvenient and discouraging necessity of changing the form of the same word, as he progresses through the work.

In consequence of this progressive character, the style of composition of the exercises necessarily suffers. The past tenses of verbs, the comparatives and superlatives of adjectives, and, indeed, a large proportion of the words in our language are written by contracted forms, which are not introduced until near the close of the work. Previous to the *pr* series, about the middle of the work, the number of words at command is extremely limited, and, indeed, the difficulties of composition are in direct proportion to the distance of an exercise from the end of the work. Hence the many circuitous expressions resorted to, for the expression of an idea, and hence too the harshness and quaintness of style observable throughout the greater part of the exercises.

The pictorial arrangement of forms has been adopted from the Class-book of Messrs. Andrews and Boyle, while the general and detailed arrangement has been varied, in order to adapt it the better to a purely practical work like the present. They who desire to investigate the subject of Phonography more deeply are referred to this Class-book, and to Mr. Pitman's Manual, (8th edition.) In conclusion, the writer would express his indebtedness to Robert Patterson, Esq., for his counsel and assistance throughout the work.

J. C. B.

Philadelphia, 1st January, 1849.

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## INTRODUCTION.

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§ 1. **PHONOGRAPHY**, in the widest sense of the word, includes every method of writing by signs that represent the *sounds of language*; as usually understood, however, the term is applied to the system of Phonetic Short-hand, invented by Mr. Isaac Pitman of Bath, England, and which it is the object of the present work practically to develope.

§ 2. By the term sounds of language we mean the sounds uttered in articulate speech, as distinguished from mere noises or musical tones. To the unreflecting it might seem as if the number of these sounds were as great as the number of words themselves; upon a careful examination, however, we find that there are in fact only a few distinct elementary sounds, and that by these single elements and their combinations, all the varieties of speech are produced. In the languages of the world there are probably less than 100 distinct sounds.

§ 3. We may illustrate this point more clearly by a few examples. If we adjust the lips to a round position and deliver the voice, we have a simple uncombined articulate sound, which is the same that is heard in the beginning of the words *ode*, *oath*, *own*, and at the end of the words *beau*, *snow*, *sew*, *dough*. This same sound recurs in thousands of words in our language, and is therefore a true element of speech. Again, if we pronounce the words *see*, *say*, *saw*, *so*, we hear in each of them two sounds, the final sounds being all different, but the initial ones being precisely the same,

namely, a *hiss*, pronounced by placing the tip of the tongue against the roof of the mouth and endeavouring to force out the breath. This sound must likewise be classed as an element of speech. By extending an analysis to every word in the English language we should find but 34 distinct elementary sounds in it, and that our speech is but the simple utterance of one of these, or of a combination of two or more of them.

§ 4. If then we agree to fix upon a particular mark to represent each separate sound, it is plain that the writing of these marks, in the order in which the sounds they indicate occur in any word, will enable another person, acquainted with the import of the signs selected, to pronounce that word with perfect exactness. In this fact we find the origin of the alphabetic mode of writing. Letters were but marks for elementary sounds; spelling but the arrangement of them in the order of sequence of those sounds in each word. Thus, (to recur to the sounds referred to in § 3,) it has been agreed to represent the hissing sound by the mark *s*, and that of the voice escaping through the rounded lips by the mark *o*. In spelling a word where these *sounds* occur in order, we should simply have to place their representative *letters* in order, and this we find is done in the word *so*.

§ 5. Phonography, or the writing of sounds, is therefore no new thing. In its origin all writing was probably phonographic, since the early alphabets are believed to have truly represented the elementary sounds heard in the speech of the people for whom they were adapted. Now, however, no writing is phonographic, and for a reason just the reverse, that the alphabets of our time do *not* fully represent the elements of our spoken languages. The English language, for example, contains but 23 effective letters (three of them being duplicates) to represent 34 distinct sounds. How then shall we write a word in which there occurs any one of the

11 sounds unprovided for by letters? The only rational expedient is to agree upon 11 new letters to represent them, but this has not been done. On the contrary, departing from the true theory of the alphabetic system, an attempt has been made to force 23 letters to perform the functions which should have been assigned to 34. The attempt was absurd; and the result has been to transform our method of writing from an alphabetical one to one virtually symbolical. For we have fallen upon a double source of confusion. The letters which were assigned to certain sounds do *not* any longer certainly represent them, while other most erratic combinations *do*. Thus, while on the one hand the letter *o* represents *seven* other sounds besides its primary one, that sound itself is, on the other hand, represented by 18 other different combinations. Nor is this a singular instance. The inconsistency is nearly as great in the case of each of the other letters. Hence reading and writing, which are but easy tasks when the knowledge of a few simple signs for a few simple sounds comprise the whole difficulty, now demand the labour of years. The groupings of letters in our spelling serve little other purpose than to form *pictures* which we have to associate with the word to be represented. Our system of recording thought is indeed essentially *symbolic*, and the writing of sounds according to the true alphabetic mode is a *lost art*.

§ 6. The invention, therefore, of a system of writing, which to perfect legibility and unequalled rapidity superadds the merit of truly representing the sounds of our language, should be viewed with satisfaction by every friend of intellectual progress. Such an invention is Mr. Pitman's Phonography,—which, without further introduction, we shall proceed practically to explain.



*The Corresponding Style of Phonography.*

§ 7. The elements of speech may be divided into two classes, vowels and consonants. A vowel is "the smooth and harmonious emission of sounding breath; as *e*, *a*, *ah*; *modulated* but not *obstructed* by the organs of speech. A consonant is a sound made either by a complete or partial contact of the organs of speech, obstructing the sounding breath, in some degree, varying from an entire break or stoppage of it, as *p* in rap, *b* in rob, &c., to a simple roughness or aspiration impressed upon a vowel sound, as *h* in hate."\*

§ 8. *Consonants*.—The consonants are arranged in five divisions; abruptlys, continuants, liquids, nasals, and ambiguës. The *abrupts*, mutes, or explosive sounds result from the complete contact of the organs of speech, entirely obstructing the sounding breath, and then being suddenly broken. They are given in the following table, the italicised letters of the words representing their sounds:

Whispered,	<i>pit</i> ,	<i>to</i> ,	<i>cot</i> .
Spoken,	<i>bit</i> ,	<i>do</i> ,	<i>got</i> .

It will be observed, by comparing the sound of each abrupt in the upper line, with that immediately below it, as *p* with *b*, that they are essentially the same, being produced by the vocal organs in the same position; and that while the upper abrupt is whispered, (uttered lightly,) the lower one is spoken, (uttered more heavily.) In other words, there is added to the upper tone the simplest utterance of the voice. There are therefore but three light abrupts, *p*, *t*, *k*, with their corresponding heavy sounds, *b*, *d*, *g*.

The *continuant*s, or semi-vowels are formed by a less complete contact of the organs of speech, the voice partially

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\* Andrews and Boyle.

escaping during their utterance, so that they form continuous sounds. The following table comprises the four whispered, and the four spoken continuants, the sounds of which are heard in the italicised letters of the words :

Whispered,	<i>fan</i> ,	<i>thin</i> ,	<i>seal</i> ,	<i>shun</i> .
Spoken,	<i>van</i> ,	<i>then</i> ,	<i>zeal</i> ,	<i>vision</i> .

The two *liquids*, *l* and *r*, are pronounced still more freely than the continuants, and owe their name to the facility with which they unite with and flow into other consonants. In forming the three *nasals* or resonants, *m*, *n*, and *ng*, the contact of the organs is complete, and the sounding breath escapes through the nose. The whole number of simple consonants therefore is twelve, to which if the *heavy* abrupts and continuants be added, we have 19.

There are three ambiguous sounds, *w*, *y*, and *h*, which are intermediate between consonants and vowels, partaking of the nature of each.

Of the abrupts, *p* is pronounced by the lips, *t*, by the tongue and teeth, and *k*, in the throat. In like manner, of the continuants, *f* is a lip sound, while *th*, *s*, and *sh* are all produced by the tongue and teeth. The following arrangement of the consonants, but slightly altered from that given by Andrews and Boyle, classifies them at the same time according to their nature and their mode of formation :

		Lip-sounds.	Tongue-teeth sounds.	Throat-sounds.
Whispered, }	abrupts,	{ <i>p</i> ,	<i>t</i> ,	<i>k</i> .
Spoken, }		{ <i>b</i> ,	<i>d</i> ,	<i>g</i> .
Whispered, }	continuants,	{ <i>f</i> ,	<i>th</i> , <i>s</i> , <i>sh</i> ,	—
Spoken, }		{ <i>v</i> ,	<i>th</i> , <i>z</i> , <i>zh</i> ,	—
	liquids,		<i>l</i> , <i>r</i> .	
	nasals,	<i>m</i> ,	<i>n</i> ,	<i>ng</i> .
	ambigues,	<i>w</i> ,	<i>y</i> ,	<i>h</i> .

There are throat-continuants corresponding to *k*, in German, Spanish, and other languages, but they are unknown in English.

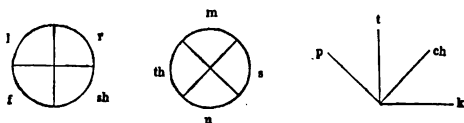
§ 9. By referring to the TABLE OF PHONOGRAPHY, at the close of this introduction, it will be observed that there are in English six long, or full vowels, and six short or stopped. Their *sounds* are heard in the italicised letters of the following words :

Long,	<sup>1</sup> <i>eel</i> ,	<sup>2</sup> <i>ale</i> ,	<sup>3</sup> <i>are</i> ,	<sup>4</sup> <i>awed</i> ,	<sup>5</sup> <i>ope</i> ,	<sup>6</sup> <i>fool</i> .
Short,	<i>ill</i> ,	<i>ell</i> ,	<i>at</i> ,	<i>not</i> ,	<i>up</i> ,	<i>foot</i> .

Although it may be maintained that each short vowel is of a different *nature* from the long sound immediately above it, yet the relation between them is obviously so close that for all practical purposes we may regard each long or full vowel as having a corresponding short or stopped vowel. This relation does not exist between *o* (<sup>5</sup>) and *u*; but as we have no short sound of *o*, and few cases of the long sound of *u*, the latter is arbitrarily put as the short sound of *o*.

§ 10. The above (§ 8 and 9) comprise all the simple sounds in the English language. To assign marks or signs for them is the next step. In common writing they are represented either by a single letter or by a combination of letters; but each written letter requires more than two, and some even five movements of the hand to write it. Now if we can make each one by a single movement of the hand, and unite them readily into words, the result will necessarily be a rapid mode of writing, or a *short hand*. Phonography effects this by adopting simple lines for the consonants, and dots and dashes for the vowels.

§ 11. Of the consonants, the abrupts are made by straight lines, the rest by curved lines. Their origin is shown in the adjoining diagrams, or analytic circles of the alphabet :



There are four diameters in the two circles, which if written in their present position are easily distinguished from each other. But the above diagram of straight lines shows that they would not be readily distinguishable if written in more than four positions. Thus it is easy to make a right line on the line of writing, and another at right angles to it; it is also easy to make *one* intermediate between them, which cannot be confounded with either; but if two or more were inserted in the right angle, it would be impossible in the rapidity of writing to give each its proper position, so that no confusion would result. Only four positions therefore for straight lines are adopted. These four lines might represent four abrupts, but as there are only three, (§ 8,) the fourth line is taken to represent a compound abrupt of frequent occurrence, composed of *t* and *sh*, and commonly written *ch*, as in *choke*. Like the other abrupts it has its heavy sound, as *j* in *joke*. Since all the abrupts have both a whispered, or light, and a spoken, or heavy sound, and since lines may be made light or heavy at pleasure, the light lines are used to represent the whispered abrupts, and the corresponding heavy lines to represent the corresponding spoken abrupts, as shown in the Table of Phonography.

The segments formed by the diameters of the two circles are all quadrants, lying in eight different positions, and since these positions are very different from each other, and can always be made without confusion, the segments are used for as many different consonants. Further, since they may be made light or heavy at will, we have 16 signs for the continuants, liquids, and nasals. But there are only 13 to be represented; the three superfluous signs will be subse-

quently employed in useful combinations. The four whispered continuants are represented by four light quadrants and their corresponding spoken continuants by the same quadrants made heavy. *L*, *r*, *m*, and *n*, having but one sound, are represented only by light quadrants; *ng* being allied to *n*, is made of the same form but heavy. For these consonants and their signs refer to the Table of Phonography. "Thus not only is the memory not burdened with a multitude of signs, but the mind perceives that a thin stroke harmonizes with a thin articulation, and a thick stroke with a thick articulation."\*

§ 12. Vowels are represented by dots or dashes. They rarely occur except in combination with a consonant; and since the consonant stems, whether straight or curved, are always written of some length, a dot or dash may be placed to them in one of three positions, to the beginning, middle, or end, signifying in each position a different vowel, without any danger of ambiguity. As each long or full vowel has its corresponding short or stopped vowel, (§ 9,) so a heavy dot or dash will represent a long vowel, and a light dot or dash a short vowel. *E*, *a*, and *ah*, (§ 9,) are represented by a heavy dot put in the first, second, or third position, while their short vowels are given by a light dot in a corresponding position. *Aw*, *o*, and *oo*, (§ 9,) are given by a heavy dash in one of three positions, and their short vowels by a light dash, in a corresponding position. In the Table of Phonography all the vowels are put in their proper position to a vertical stem.

§ 13. There are also some compound vowel sounds, called diphthongs, compound vowels, and triphthongs, which are represented in Phonography with consistency and great practical advantage, by single signs.

*Diphthongs* are an effect produced by "the rapid succession of two vowels blended as much as possible together." There

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\* Pitman.

are three of these in our language, namely, *i* in *isle*, *oi* in *oil*, and *ow* in *owl*. The first two are generated from the vowels *ah* and *aw* long, preceding *e* long, (See § 9;) the third form, *ah*, preceding *oo* long. The signs for diphthongs (See Table) are small acute angles, in different positions with respect to the consonant stem.

*Compound Vowels* are sounds formed by the combination of *w* and *y* with the simple vowels, as in *we*, *way*, *wo*, *woo*, *ye*, *yea*, *you*. There is a complete series of these, long and short, corresponding to the simple vowels, and they are represented by small semicircular signs (See Table) written vertically for the *w* series, and horizontally for the *y* series, and placed in the same position to the consonants as would be occupied by the simple vowels in which they terminate. They are made *heavy* for the long series, and *light* for the short.

*Triphthongs* result from the combination of *w* and *y* with diphthongs. There are two of these, namely, *wi*, in *wine*, and *wou*, in *wound* (past tense of *wind*;) we represent them by small right angles in different positions to the consonant.

§ 14. The ambigue *h* being most generally represented in connection with a vowel, we indicate it by a small dot before a vowel. In a few cases, however, it is necessary to employ a second and fuller form, which is a reversed comma of the usual length of a consonant.

§ 15. It remains to give directions to the student, who desires to acquire a practical knowledge of Phonography. He should write on ruled paper with either a pen or pencil, but the former is to be preferred. The pen should be held loosely in the hand, like a pencil in drawing, and turned in such a manner as to make \ with ease, or as in writing what is termed a *back hand*. The student is advised, in writing the following exercises, to write on every alternate line of ruled paper, leaving an intervening space for the insertion of cor-

rections ; and after the corrections have been made, it will be found highly advantageous to re-write his exercise. It is especially recommended to the student to write the first exercise many times over, in order to make himself familiar with the signs representing the sounds, so that he will involuntarily associate sound and sign in his mind. The greatest pains should be taken to give to each straight stem its proper position, as shown in the preceding diagram, (§ 11,) and to each curve its full curvature and proper position, as in the analytic circles, and to all their due thickness.

The student should not be too eager to write rapidly, but let rapidity grow spontaneously with practice. If the student "allows his anxiety to write fast to overcome his resolution to write well, he will not only delay his attainment of real swiftness, but will always have to lament the illegibility of his writing."\*

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\* Pitman.





# TABLE OF PHONOGRAPHY.

CONSONANTS.		VOWELS.						
ABRUPTS.		pit	LONG.		eel	SHORT.		ill
		bit			ale			ell
		to			are			at
		do			awed			odd
		choke			ope			up
		joke			food			foot
		cot						
		got						
DIPHTHONGS			^ isle	^ owl	^ owl			
COMPOUND VOWELS.								
W Series.								
CONTINUANTS.		fan	LONG.		we	SHORT.		wit
		van			way			wet
		thin			qualm			wag
		then			wall			was
		seal			woke			won
		zeal			woo			wood
		shun						
		vision						
Y Series.								
LIQUIDS.		lave	LONG.		ye	SHORT.		yet
		rave			yea			yam
		may			yard			yon
		nay			yawn			young
		sing			yoke			
	you							
TRIPHTHONGS								
				^ wine	^ wow			

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# THE PHONOGRAPHIC INSTRUCTOR.

## CHAPTER I.

### ON THE SIMPLE STEMS.

16. THE following excellent arrangement of the simple consonant stems, by Andrews and Boyle, presents most of them in a symmetric position, and offers to the eye of the student a picture which enables him the better to associate each stem with the sound represented. A more correct elementary arrangement, altered from this, is given in the table, § 8. The ambiguities are inserted merely to complete the view.

TABLE.

↘ p	t	/ ch	— k
↘ b	d	/ j	— g (hard)
⤿ f	( th ) s	⤿ sh	
⤿ v	( th ) z	⤿ zh	
	( l ) r		
⤿ m	⤿ n	⤿ ng	
c w	u y	( . h	

17. The stems *k*, *g*, *m*, *n*, and *ng*, having a general parallel direction to the line of writing are termed horizontal stems, or  
(17)

simply *horizontal*; all the others, forming a right or oblique angle with that line, are termed *inclined stems*. The distinction between the light and heavy stems should be carefully made, as they mark the difference between the whispered and spoken consonants; and the heavy curved stems should be thick in the middle and taper towards each end. The sloping stems should always have such a slope as not to confound them either with the vertical or the horizontal stems. The best length for the stems is about one-sixth of an inch, the curved ones being measured by a line from point to point. The sounds represented by the stems are given in the Table of Phonography.

18. The inclined stems are made from above downward to the line of writing; except *l*, which is made upward from that line. The horizontals are made from left to right, touching the line. The point where the stem is commenced is the *beginning*, and that where it is finished is the *end* of the stem.

### 19. Table of Vowels and Proper Diphthongs.

	Dot vowels.		Dash vowels.		Proper Diphthongs.
	long.	short.	long.	short.	
1st place	• e	• ĭ	- aw	- ȳ	v I    ^ oi
2d place	• a	• ȅ	- o	- ŭh	— —
3d place	• ah	• äh	- oo	- öö	—    ^ ow

The vowels and diphthongs are distinguished by their form, thickness, and their place or position in reference to a stem. Their sounds are represented in the Table of Phonography.

### SECTION I.—ON VOCALIZING THE SIMPLE STEMS.

20. The stem is first made, and then the vowel placed to it, without touching it. If a vowel *precede* the consonant in a

word, it is put to the *left* of the inclined stems and *above* the horizontals; as, eight 8, aim ˆ. If the vowel *follow*, it is put to the *right* of the inclined stems and *below* the horizontals; as, day |, gay —.

21. The first place vowels are put to the side of the stem near its beginning; as, bee \, ear ˘, eel ˘; the second place vowels to the middle; as, edge /, nay ˘; the third place vowels to the side of the stem near its end; as, add |, am ˘.

The dash vowels are written as nearly at right angles to the stem as convenience will permit; as, ought |, know ˘. The diphthongs are written in the same direction as in the table, whatever be the direction of the stem; as, boy \, joy ˘. Single vowels may be written by placing them in their proper position to a vertical dotted line, or to two vertical parallels; as, a ˘ or ˘.

22. Single horizontals with their accented vowels of the 1st place are written a short distance above the line, that is, at about the height of a vertical stem; as, me ˘, key ˘. But if the accented vowel be of the second or third place, they are written on the line; as, go —, now ˘. Exceptions; *him* is written on, and *any* above the line.

23. If two vowels precede a stem, the first vowel is put a little farther from the stem than the other; if they follow, the second is written farther from the stem; as, iota ˘, idea ˘.

24. If a vowel be preceded by the aspirate *h*, it is expressed by prefixing a light dot to the vowel; if it be a dot vowel, to the left of it; as, heave ˘, halve ˘; if it be a dash vowel, on its side; as, hot |, haul —, hum ˘. If there be no consonant in the word, the curved form of the aspirate is used, (16,) which is vocalized like any other stem, (20, 21.) *He* is written by two dots above the line (22,) as. ˘ he

25. The period is made by a small cross; as, x; the note of exclamation by ! or †, all the other stops are the same as in ordinary writing. The exclamations *ah* and *eh*, may be put as vowels in their proper places before the note of exclamation, or near vertical lines, according to 21. The accent is marked by a light line near a dot vowel and parallel to the consonant, or through a dash vowel. An emphatic word is marked by a waving horizontal line drawn below it; an emphatic phrase by one or more straight lines under the whole; a capital letter is indicated by two short parallels placed under the beginning of the word.

### EXERCISE I.

*Dot Vowels.*—1st place.—Pea, bee, tea, fee, thee, see, she, lea. Eat, each, eve, ease, ear. Heap, heed, heave, heath, heal. It, itch, if, ill. Hip, hit, hid, hitch, hiss, hill.

2d place.—Pay, bay, day, gay, they, say, lay, ray. Ape, eight, aid, age, ache, ale, air. Hate, hail, hare. Ebb, etch, edge, ell, head, hedge, hell.

3d place.—Are, halve, half. At, add. Hat, had, hatch, have, hath, hash.

*Dash Vowels.*—1st place.—Ought, awed, off, haul. Paw, jaw, thaw, law. Odd, hop, hob, hot, hod.

2d place.—Tow, dough, go, foe, though, so, show, low, row. Oat, oak, oath, owes, oar. Hope, hose, hole. Up, us, err. Hub, hut, hush, hull, her.

3d place.—Ooze whoop, whose. Do, chew, Jew, shoe. Hoop, hood, hoof.




*Diphthongs.*—Ice, isle, ire. Height, hide, hive, hire. Pie, buy, tie, die, vie, thigh, thy, sigh, shy, lie, rye. Boy, toy, joy, oil, coy. Bow, vow, thou, row. Out, owl, our, howl.





(22.)—Key, in, him, nay, knee, egg, no, hook, hawk, now, own, me, any, hock, whom, kaw, my, cow, hem, hag, may.



(23, 24.)—Idea, iota, hay, hen, he, hum, aha! hung, Ohio. Heigh ho!


(20—25.)—Eel, neigh, hear, eddy, E, heavy, am, toe, aisle, hurrah! fie! alloy, ache, haughty, heir, hair, do, ago, Harry, hear, hog, heat, hymn, jay, dye, hour, awry, hen, ail, hobby, saw, nigh, ham, alley, A hang, happy, obey, icy, mow, know, ivy, hug, ally, may, higher, honey, whole, alley, hale, hone, ace, hazy, highly, H, ate, see, C, sea. Show no haughty air. Hope, thy ray may heal me. Pay here thy vow. They are so happy now, though they have no home. Heap up joy now; it may buy thee higher ease in age. Do they know if she be happy? No! Hath he any idea in him? Hush! he may hear thee.

## SECTION II.—ON VOCALIZING COMBINED STEMS.

26. The stems are joined without removing the hand. One stem, or several stems united, is termed a skeleton. The skeleton should be so formed that the first *inclined* stem may touch the line of writing; as, coal , keep . A skeleton consisting solely of horizontals, with their accented vowel of the first-place, is written above the line; as, meek .

27. If a first-place vowel come between two stems, it is put to the first stem; as, tick , reel ; if a third-place vowel, to the second stem; as, tack , laugh .

The second-place *long* vowel is put to the first stem, and the second-place *short* vowel to the second stem; as, dome , dumb .

If two vowels intervene, they should be divided between the two stems, if it be practicable; as, palliate .

## EXERCISE II.

(26, 27.)—1st place.—Pit, beak, tick, cheek, bite, big, top, bought,

cheap, pith, taught, tidy, cheat, feed, fire, gig, lively, theme, pop, keep, dike, pipe, dodge, kick, fifth, ninth, lofty, divide.



*3d place.*—Patch, balm, calm, thatch, book, rally, put, laugh, bag, far, that, move, catch, badge, took, car, about, bad, coop, chaff, match, calf, Canada, bower.







*2d place.*—Care, check, name, touch, dome, dumb, male, health, fame, thumb, obeyed, chafe, bed, cake, pope, love, coach, rolling, faith, monthly.

*Promiscuous.*—Above, among, bony, lower, habit, many, bonnet, penny, attend, affect, fairly, affinity, avidity, devoid, faulty, comely, king, game, mink, thank.




Form no bad habit in boyhood, it may affect thy health, thy hope in age. Balmy air doth move above, about, among us. Her comely form, her gaudy attire. Ideal care may affect bodily health; nay, real care may touch life. He may be faulty; nay, guilty. Hate may be bought cheaply; take care thou make thy pay in love.

### SECTION III.—ON THE STEMS *Sh*, *L*, AND *R*.

28. When *sh*, *l*, and *r* stand alone, they are always made as directed in (18,) but when joined to another stem, *sh* and *l* may be made either upward or downward, in order to facilitate writing, vocalization, or the distinction between different words having the same skeleton; as, shade , shadow , lying

, long . When a vowel follows *l* in *p-l*, *b-l*, *f-l*, and *v-l*, it is customary to write the upward *l*; as, pillow , valley ; if no vowel follow, the downward *l* is used, as, fool , pale . But in these and many other cases

the direction of *sh* and *l* is unimportant.

29. *R* has a second form, the same as *ch*, but it is always made upward, and can only be used when joined to another stem, while *ch* is always made downward, whether alone or joined; as, party , cheek , rich . This form of

*r* is more frequent than downward or curved *r*, and is especially used at the end of a word when followed by a vowel; as, carry   .

In vocalizing these stems, the *beginning* (18) must be kept in view, for there a first-place vowel is placed.

### EXERCISE III.

*Sh up*.—Fish, shed, rash, shallow, bush, bishop, sheaf, push, ship, polish, shave, mash, relish, abolished, deficiency.

*Sh down*.—Shook, share, shadow, cash, gnash, lavish, shame.

*L up*.—Male, coal, billow, daily, jelly, palliate, likely, folly, leech, avail, leap, really, lively, also, alarm, fellow, lofty, lying, below, although, look, locate, elegy, liked, limb, lamb, appeal, avail.

*L down*.—Long, lonely, fail, liar, unholy, bell, meanly, kingly, bull, luckily, bale, column, luggage, alum, kneel, peal, feel.

*R up*.—Reap, rich, right, rule, rock, earth, harsh, diary, ready, morrow, robe, theory, retail, fiery, Irish, rough, afford, apparel, charity, derive, borrowed, enrich, party, period, cherish, thoroughly, terrify, notoriety, republic, dearer.

*R down*.—Power, poorly, harp, lower, form, bearer, fire, fear, dollar, adhere, error, ark.

(28, 29.)—Hear, hearsay, tire, retire, gore, gory, readily, wrongly, rouge, arcade. Guide her rightly. Admire theory; love fact. Wrath may terrify, although it have no power. Earth doth afford no form like her. Folly may fail at length; likely enough. Charity tarrieth long; hideth much wrong; cherisheth no ill; appeareth wholly lovely among us.



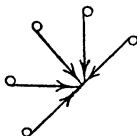
## SECTION IV.—ON THE S-CIRCLE.

TABLE.

sp	st	sch	sk
sb	sd	sj	sg
sf	sth	ss	ssh
sv	sth	sz	szh
	sl	sr	
sm	sn	sng	

30. A small circle is the second form for *s*, when made light, and for *z*, when made heavier on any side; as, *s* o, *z* o. An initial circle is first made and then the stem; a final circle after the stem; but in either case without removing the pen. It is rarely necessary to make the circle heavier for *z*, as ambiguity in the sense is not likely to result; but where great precision is requisite, the circle may be thickened, or the stem *z* be used.

31. The circle is made on that side of the straight stems,



exhibited in the above diagram; that is, on the upper side of *r*, *k*, and *g*, and on the right of the other straight stems.

It is always put on the inner side of the curves, even if joined with a straight line; as, *lusty* (r) See Table.

Between two straight, or two curved stems, it is turned in the

most convenient way, without regard to its being a perfect circle; as, rest , task , mason

32. A circle about twice the size of the s-circle is often used for sis, ses, and made heavy on any side for siz, ziz, sez, zez; as, pieces Other vowels coming between s-s are sometimes written in the double circle; as, exercise This double circle is never used at the beginning of skeletons.

33. Vocalize the stems as if the circle had not been used; as, it , sit , sty , sight ; ray , race ; slow souls ; seems , mass psalm scenes snow ; passes , chooses In reading, the initial circle is read first, then the vowel, if one precede the stem; thirdly, the stem and its following vowel; and lastly, the final circle; as, c-i-t-i-e-s, s-u-f-f-i-c-e-s.

34. When a vowel precedes s at the beginning, or follows it at the end of a word, the long s is used; as, rosy , easily

35. A *word-sign* is a vowel, circle or unvocalized stem, used to represent a whole word. The s-circle alone is used as a word-sign for *as*, when written on the line, (22,) and for *is* when written above the line; with a dot prefixed it stands for *has* on the line and for *his* above the line.

#### EXERCISE IV.

(30—33.)—Sip, bees, heaps, sup, sit, style, sight, said, stay, sick, skies, such, choice, size, sire, rouse, sell, sleigh, soil, miss, same, nose, sunny, gas, eggs, guesses, shoes, sashes, thesis, song, sung, passes, boots, efface, suffices, rusty, doses, solely, berries, cities, supposes, bustle, says.





Perusal, observes, discourse, absence, ceases, expensive, possesses, lessons, accessible, exercise, sorrows, scissors, listen, facility, mason. Charity excels avarice. Time laughs at long lives.

(34, 35.)—Also, efficacy, rosy lips. Asperity loses its designs.

His laziness is excessive; he dislikes his books. Aspire no higher. His fancy is rich, his designs copious. Has this judge no justice? Show mercy in justice. Honesty is right policy.

(30—35.)—Domestic economy. About four miles below. Six inches long. Folly causes sorrow. His book is among those. Busy bodies make sad havoc. Face vile foes fearlessly. Has he said as much as this? His sale is slow, his losses less likely. Sincere sorrow is easily seen beside false. Social life is luscious. Ask no facility in business affairs, save it be necessary. Sunset scenery shows rich colours, various shades; changes easily into many varied forms. Riches are sought by some, as chief happiness in this life, because really necessary, as they suppose.

### SECTION V.—COM, CON, ING, INGS.

36. A light dot at the beginning of a word is used to express the common prefix *com* or *con*, and at the end, the termination *ing*, when heard *as a separate syllable*; as, condemn , concede , raging . A heavy dot or two light dots at the end express *ings*. It is however often more convenient to use *ng* or *ngs* in full, especially after *p*, *b*, and *l*; as, beings .

### EXERCISE V.

(36.)—Compose, concede, common, committee, conceits, convinces; guiding, sitting, teaching, laughing, concealing, changing, disliking. Beings, causing, lying aiming, among, fishing, convincing, exercising, hearing.

Common sense is his appeal. Compel his stay, if he purposes escaping. Exercise care in choosing company, selecting such as evince sincere piety. His love is excessive, commencing as is common in social company; diminishing, ceasing, changing into coolness, as is also common, because self is wholly obeyed. Many compose books by compiling, some by copying whole pages outright; if they confess it, this fact convinces us they are above deceiving.

SECTION VI.—ON THE VOWEL WORD-SIGNS.

TABLE.

The	•	all	\	or	/	awe	!
a	•	to	\	who	/	Oh	!
		of	\	on	/	I	∨
an, and	•	but	\	should	/	how	^

37. The vowel word-signs (35) containing a first-place vowel are written above the line, (22,) such as those in the 1st and 3d horizontal lines of the above table; as, *all of it* \ \ | The second and third place signs are written on the line, as those of the 2d and 4th lines; as, *but who should* \ / / . The position, slope, and thickness shown in the table should be carefully given. The sign for *should* is made upward, the rest downward.

EXERCISE VI

(37.) The outside. A heavy vase. An hour and a half. All his lesson. All escape to the city. The fourth or fifth. Who is he? The top of the box. All but two. On the outside should the name be put. I am ready. How many are to go? It is too much to divide among two. The eye may seem high and lofty, but high looks may fall, and Oh! how soon. Do but listen to your lesson, and be busy as a boy should be, who aspires to be at the head of the school.

I know how it is. At how much is it to be bought? He should divide his money among all the company. The tops of the lofty hills receive the rays of the setting sun. Observe how many pieces of calico are in this bale, and write the sum on page fifty-four of the invoice book, but take care of committing mistakes, since errors are apt to attach a bad name to a business-house, and ours has thus far carried a fair share of fame. All those who show much zeal should be sincere and exercise charity. This is the basis of all loveliness on the earth.

He who is desirous of advancing in his business should make no unnecessary pause, but push right on to effect his designs; sluggish delay embarrasses success. It is easy to demolish, but far less easy to rear up. To admire myself above all else is the height of vanity and folly, but to love all as I love myself is real piety.

The billows roll in towering height on the sea, but the sailing vessel rides safely on, fearless of the boiling rage of the mighty deep, and though peril compass her on all sides, she commits herself to the arms of the Deity. Hope is the stay of all souls who live on the earth. Hence death is feared by many, because it cuts off hope. But he who is ready to die has nothing to fear, since hope shows him an ark of safety above this earth, and he knows nothing has the power to keep him out of his home of ages. The Psalms of David excel all pious songs. They evince a poet's skill, and the soul of piety on each page; they show a composer, who feels all he writes deeply in his own bosom.

## SECTION VII.—ON THE W AND Y SERIES.

### TABLE.

#### W series.







	1st group.		2d group.		Triphthongs.
	long.	short.	long.	short.	
1st place	c we	c wĭ	ɔ waw	ɔ wŏ	ɫ wai
2d place	c wa	c wĕ	ɔ wo	ɔ wuh	
3d place	c wah	c wăh	ɔ woo	ɔ wŏŏ	ɾ wow

#### Y series.

	long.	short.	long.	short.
1st place	ɔ ye	ɔ yĭ	ɔ yaw	ɔ yŏ
2d place	ɔ yea	ɔ yĕ	ɔ yo	ɔ yuh
3d place	ɔ yah	ɔ yăh	ɔ you	ɔ —

38. The *w* series is composed of small semicircles placed vertically, and representing sounds, which are like those of the vowels with a *w* prefixed to each. The first group of long and short signs (heavy and light) corresponds to the heavy and light dot vowels; the second group to the dash vowels, and the triphthongs to two of the proper diphthongs.

The *y* series is composed of small semicircles placed horizontally, which represent sounds like the vowels preceded by *y*. The sounds of each series are represented by the italicised letters of the words in the Table of Phonography.

The rules for vocalizing with these series are the same as for the vowels and diphthongs; but they must be *always* placed in the position given in the above tables, whatever be the direction of the stem; as, weep , witch , week , while , youth , yoke 

The best method of remembering the position of the two



groups in each series is by an S, as in the above diagrams. The vertical S of the *w* series is laid horizontally for the *y* series.

## EXERCISE VII.

(W.)—Weep, switch, swell, square, wash, always, worthy, bewail, wife, woman, walk, worse, wen, wane, wing, swung, woolly, wag-gish, swallow, wall, wove, anguish, woes, inquiry, while, whereabouts, exquisite, herewith, weaknesses.

(Y.)—Year, you, yellow, youth, yam, young, yoke, consume, alluring, lawyer, securely, ingenuous, ingenious, peculiar, popular, various, assiduous, anteriorly, community, commodious.

39. *Table of Word-signs.*

With	˘	what	˘	would	˘	were	˘	where	˘
Beyond	˘	your	and	you	˘	yet	˘		
We	˘	why	˘	way	˘	away	˘		
Wo	˘	woo	˘	ye	˘	yea	˘		

The proper word-signs are in the two first horizontal lines, those of the last two being simply vowels. Such as contain first-place vowels, are written above the line; those with second and third-place vowels, on the line; but *way*, *away*, and *wo*, are written half way between them, a little above the line. Single members of the W and Y series may be written to a vertical dotted line, or to two parallels, like the vowels (21.)

## EXERCISE VIII.

We speak of woman's weakness, but accord to her her worth; she is always ready to soothe the anguish of disease; and feels no weariness while watching the bed of sickness; her sweet and quiet ways win our love.

You assume too much as a youth, while your years are yet few - seek to acquire humility and you may yet be wiser. The young should alway exercise humility.

Sixty minutes make an hour; twenty-four hours make a day; a score and a half days compose the common month, and twelve months fill up the year.

I acquiesce wholly in your views, and make but one inquiry touching the youth. Do you know whereabouts he dwells? If they accuse him falsely, I'll know the reason why and how any one has the audacity, nay, the wickedness to accuse a poor but pure youth.

What would you say if I were to go with you on Tuesday or Wednesday of the ensuing week? By walking and roving o'er hill and

dale, we enjoy in the varying views richness of scenery such as cities refuse to show. Who would wish to dwell in a city, buried among dingy houses, or where one may walk along squares of stony ways, all uniformity, with scarcely any variety.

Look well ere you leap; or you may one time wish you had obeyed my advice. Be wise by time, or you may bewail your tardiness.

What is the common issue of war? Sorrows, woes, and anguish, wrung out of the bosom of weeping humanity. Why, in the name of common sense, is war carried on? Oh! if all were at unity, what a happy community the earth would be!

Various are we in our ways and works. Some are ingenious, and some dull; some quick and assiduous, some lazy; one always weary and one wide awake; some righteous, some wicked. Few are wholly above or quite below par. If you walk well in life, watching your steps with jealous care, and refusing all seducing vanities, your reward will doubtless ensue. A failure in doing your duty is duly weighed above.



## SECTION VIII.—ON THE SIMPLE CONSONANT WORD-SIGNS.



TABLE.

up	it	which	— { kingdom
			— { come
be	do	advantage	— { give-n
			— { together
for	( think )	so	shall
have	( them )	was	usual-ly
	will		are
{ me	{ importan-ce-t	{ in	{ thing
{ may	{ improve-ment	{ no	{ language

C



40. Since *m* has but one sound, a light curve was appropriated to it. But *m* is frequently associated with *p*, and the same curve made heavy is used to represent this combination, which is joined to other stems, and vocalized in the usual manner; as, simple , empire 

The stems for all the word-signs in the table are written without their vowels. The six horizontals in the table have two positions, according to (22, 26) in each of which they represent a word; thus,  above the line stands for kingdom, and  on the line for come. A hyphen between the terminal parts of a word, show that the same sign may be used for the same word under several modifications; thus, the same sign in the same position is used both for *importance* and *important*. When *s* is added to one of the above words, as, advantages, the circle is added to the word-sign. The dot or *ng* may also be appended for the termination *ing*. The past tense of a verb may be represented by the same sign as for the present tense; as, *improved*, or if desired, a *d* stem may be written close to the end of the word-sign.

### EXERCISE IX.

(40.)—It will be of no small advantage for you to acquire the facility to write with ease and quickness. This you may readily do by our new way of giving dots, dashes, and so forth, for the A B Cs, which are of small size, given by a simple touch of the pencil, and are as easily deciphered and read, as they are. When you have carried your skill far enough, say in a few months' time, you will think with us, the A B C way of spelling is unworthy of being taught, and ought to be abolished. To write by ear, we view as an important improvement in acquiring languages.

Terror will be as likely to have a serious effect on health as excessive joy.

Avidity for wealth may rake together an ample heap of riches, but

of what advantage will they be at death, since it will be impossible to carry them along with us.

Faith, hope, and charity are as important for temporal happiness as they are necessary for reaching the life to come.

Too much talking or too many talking together, annoys the hearers, and usually shows the vanity, folly, or self-importance of those talking; its usual effect is to compel quiet in a whole company. Such things oppose the rules of polished society.

To deserve any thing is to set a right value on it. Hence we take so much care to arrive at it.

Some are officious by reason of imbecility; they make no resolve to do a thing, and yet wish to do it; by getting in the way, they keep the business back, which they sought to help.

The right way to make ourselves liked by those we come together with, in company, is to appear to think them liked by us; for if your language or looks concede to them the advantage in qualities, you may be secure of having no one refuse to allow you something of such qualities. A superior way of acquiring such liking is to behave to them as charity teaches you.

Envy seems to be all but a necessary piece of humanity. We value ourselves on the qualities we have or think we possess. We envy high qualities and small advantages in those about us. We envy in them a ridiculous show of superiority. We envy folly and conceit; nay, it has come to this, we envy all things giving notoriety, though it be vice itself. Yet envy is smallness of soul.

Which kingdom of Europe, think you, has the advantage, in the way of laws, customs, and the like? Time was when the Saxon empire was an example to all, enjoying a kingly republic, and righteous laws, which were obeyed. And where are those laws now? Are they buried in the obscurity of ages rolled away? No, they were carried away by the same race which sought a new home on the same soil we now possess. Here they are set up on a high basis, a republic with no kingly power. This gives us the advantage above all. These laws shall here be obeyed by the pure, and feared

by the impure. It is impossible they shall be abolished for ages to come.

*With all the word-signs.*—It is usual in coming together on the important affairs of the kingdom to discuss the advantages or disadvantages of a new law, or improvement with unusual care, and having given all the debate its importance asks for, to publish it in the common language, so as all the community shall know it. We wish them to have it by them, to think on it and improve it as much as they will. for it seems to me each one has his own way of thinking. They may show it to be faulty, as some will do with all things else; or they may think it an advantage to the empire. On the senate's coming together now, the chief officer causes each one to come up and give his ay or no. If the design was liked, it becomes law, which shall and will be obeyed, so long as it exists, or the kingdom keeps together.

## CHAPTER II.

## ON STEMS WITH INITIAL HOOKS.

41. It was observed, in the introduction, that *l* and *r* are peculiarly characterized by flowing into other consonants. The union thus formed is so intimate that they virtually form *one sound*. Thus the words *play* and *pray* are not pronounced *pelay* and *peray*, but the internal organs of the mouth are previously arranged for *l* and *r*, so that the moment *p* is sounded, *l* and *r* follow without an interval. In like manner in the words *title*, *angel*, *acre*, *evil*, *through*, &c., the *l* and *r* are severally blended into an almost homogeneous sound with the consonants *t*, *j*, *k*, *v*, *th*, &c. The natural vowel *uh* is sometimes slightly heard between them. Phonography imitates spoken language, by giving a slight appendage to the consonant stems, which signifies their fusion with a liquid into one sound. Thus the stem *l* placed over *t* might signify the union of *tl*;

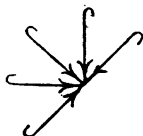
as,  $\left[ \right]$ ; and *r*, similarly placed might express *tr*; as,  $\left[ \right]$  But in practice the curve is carried around a little further, and made smaller; as,  $tl \left[ \right]$ ,  $tr \left[ \right]$  Since the two letters form but one sound it is not important at which end of the stem the small curve is placed, but it is found most convenient at the beginning. Therefore a small hook at the beginning of a consonant stem signifies its union with *l* or *r*. As the double letters *pl*, *pr*, are pronounced with nearly the same facility as *p* alone, so the hooked stem is written with nearly the same facility as the simple stem.

## SECTION I.—ON THE L-HOOK SERIES.

TABLE.

↘ pl	∫ tl	↗ chl	⌊ kl
↘ bl	∫ dl	↗ jl	⌊ gl
⌊ fl	⌊ thl	⌊ shl	
⌊ vl	⌊ thl	⌊ zhl	
⌊ ml	⌊ nl	↗ rl	

42. The hook is first turned, and the stem then struck in the usual manner. The *l*-hook is made on the same side of the stems as the *s*-circle, (30,) as shown in the above table and the following diagram ; that is, on the upper side of *r*, *h*,



and *g*, and to the right of the other straight stems, and always on the inner side of the curves. By holding up the *left* hand with the fore-finger bent into a hook, and bearing in mind that *left* begins with *L*, it is easy for the learner to remember on which side of the straight stems the *l*-hook is placed.

43. The *l*-hook is not appended to the stems *l*, curved *r*, *ng*, *s*, *z*, or *mp*. For *sl* and *zl*, the circle is used ; as, seal. It is appended to *r*, *sh*, and *zh* only, when they are made upward, and then only when joined to other stems ; as, official  
 ⌊ , plural ⌊

44. The stems with the *l*-hook being but *one* sound, are vocalized as if the hook had not been used ; as, ape  $\searrow$ , able  $\searrow$  ; fye  $\searrow$ , fly  $\searrow$  ; annals  $\searrow$  ; eagle  $\searrow$ . Since this compound stem forms but one sound, if a vowel be distinctly heard between a consonant and its following *l*, the consonant should not be hooked, but the stem *l* should be written ; thus, *blow* is written  $\searrow$  ; and *below*  $\searrow$ . As we write only by sound, words like *subtile*, *local*, &c., are written with the hooks, *tl*, *kl*, &c. Where *mp* is followed by *l*, it is generally more convenient to write the *mp* stem, and then *l*, instead of *m* and then *pl*. The *l*-hook generally unites with other stems with great facility, but if it should not, the hook need not be made with accuracy ; as, reply  $\searrow$  explore  $\searrow$  displace  $\searrow$ . It is sometimes more convenient to use the stem *l*, as accessible  $\searrow$  or a stem may be struck, and the hook appended, after finishing the whole skeleton ; as, *revel*, first written  $\searrow$  and then  $\searrow$ .

# EXERCISE X.

1.—Play, glass, title, couple, clash, funnel, chiefly, regal, possible, animal, eagle, pearl, example, local, bible, flush, partial, sincerely.

2.—A close and cloudy day. Classical language displays high mental powers. When the flowers are in bloom and sky clear, I will cull a bouquet for you. At twelve o'clock, in the day, the glories of the blazing sun partially dazzle the eyes, but by viewing him with a smoky glass, his noble disk is clearly observable.

3. *On Fame*.—We know of no easy and smooth road to fame, and her disciple should necessarily look for plenty of plagues and difficulties in the way. Few or no blooming flowers on his path display sweet colours to please the eye ; no warblers pour forth melodious voices to the listening ear. One thing, and but one, if possible, will totally occupy all his senses ;—the applause of the world. What advantage or what bliss does the follower of fame derive by all his toil ? Clearly he may be able to acquire a title

to fame; he may excel all people in his special purpose; but since his aim was a single thing, he necessarily acquires scarcely any thing else. And when at length the full blaze of public applause dazzles his eye, he sees what a bubble all the glory is. The same time partially given to charitable works, which people have chiefly given to such lofty aspirations, would change the face of the world, and fill it with peace and happiness, in place of making it the Babel of quarrelling tongues, and filling it with the shameful evils of war. If this unhappy class of people would but recollect and believe the saying in the Bible, "all the glories of the world are vanity," and would take seasonable advice to flee the pleasing bubble, they would save themselves many tears and sorrows; and they would have time enough to give to useful works, which would bless in place of demoralizing humanity.


















4. *Idleness.*—Idleness is a plague to the scholar, and a hideous plague it is; for unless he applies himself closely to his books, he loses all claim to the applause of his family or his official superior. It is shameful; for he should recollect his family has a right to look for something useful in him to repay them for care and anxiety. It is irrational; for, unless he give up his evil way and do his duty faithfully, no blessing, no reward awaits him, but he is displeasing to his class-fellows, to himself, and to all people. Finally, it is awful; for idle habits are apt to become worse, and the evil one

"Always mischief seeks  
For idle youth to do."

But the scholar who assiduously applies himself to work, will oblige him who teaches him, and please all people who know him. He will have a title to the applause of the worthy, and will possess an inexhaustible store of mental riches, with which to bless the society in which he moves, while he improves and advances his own happiness.




# SECTION II.—ON THE R-HOOK SERIES.

TABLE.

 pr	 tr	 chr	 kr
 br	 dr	 jr	 gr
 fr	 thr	 shr	
 vr	 thr	 zhr	
 mr	 nr	 lr	








45. The *r*-hook is made upon the opposite side of the straight stems from the *l*-hook side; that is, on the lower side of *k* and *g*, and to the left of the others, as the following diagram shows.





By holding up the right hand with the fore-finger bent, and observing that *right* begins with R, the side for this hook is easily remembered. (See 42.) The *r*-hook is not appended to *r*, *ng*, *s*, or *z*, the two last being joined to *r* by the circle; as, sir  It is appended to upward *l* for *lr*, but this combination has a second form, which is the *l*-stem made downward and heavy. The downward *lr* is more frequently used than the upper form; as, sailor , nailor .

46. Since the beginning of the other curves is occupied by the *l*-hook, the union of these consonants with *r*, is represented



in the following manner: *m* and *n* with the hook are made heavy for *mr* and *nr*; as, comer , finer  The hook is added to *sh* and *zh* when made downward only, for *shr* and *zhr*; as, measure  The stems for *f*, *v*, *th*, and *ch*, are inverted, and the hook attached to them. The frequent combination *vr* is often made without the hook. Ex. coffer , mover , clever , brother 

47. The remarks on vocalizing the *r*-hook stems (44) will equally apply to the *r*-hook stems; keeping especially in view, that the hooked stem is the representative of one compound sound, without an intervening vowel. Where the natural vowel *uh* is heard between a consonant and *r*, the hook may be used; as, person  If *gr* or *kr* follow *s* in the middle of a word, especially after *dis*, the circle is put on the right side, and the *gr* or *kr* struck without a hook; as disagree 

#### EXERCISE XI.

(45—47.)—Praise, pursue, bridge, trial, term, mystery, drum, teacher, church, journal, criminal, curtail, describe, eagerness, disgrace, Friday, mover, clever, converse, thrive, neither, father, brother, wisher, shower, leisure, plumber, armour, honourable, fuller, miller, believer. Several, whatsoever, appropriate, preliminary, transfer.

Imaginary evils may operate as heavily as real, perhaps worse. The barometer sinks in falling weather. A brief, precise, and comprehensive letter shows a mastery over language in the writer. Pride goes before a fall. A person may acquire tolerable views of the Creator in the visible works of the universe, but the Eternal Triune is to be seen solely in the Bible.

*The Lion and the Frog. A Fable.*—A lion hearing an odd hollow voice, and seeing nobody, quickly rose up, and perceiving the awful noise continue, he quaked with trembling fear. At length seeing a frog crawl out of the water, and observing the noise to be nothing but the croaking of such a puny animal, he rushes up to it, and in the heat of anger mashes it to pieces with his paws.—

What appears contrary to the usual course of nature, may, if it be off hand and inexplicable, alarm those of courage and power, as well as the timorous and feeble.

*E Pluribus Unum.*—A father desirous of showing his sons the importance, or rather the necessity, of unity with each other, brings a bundle of sticks and proposes to them to try and break it. They enter on the task with alacrity, and persist in the trial for a long time before relinquishing it, when at length, in utter despair, they threw the bundle on the floor, pronouncing it impossible to sever it. The father gravely drawing out one stick at a time, to the surprise of all, broke each one singly throughout the bundle. "See, my sons," said he, "so long as you keep together and are true to each other, one proves a prop to the other, and perhaps nothing will be able to injure you; the tighter and firmer you cleave together, the smoother will be your progress through life; while if you differ and disagree, you either disturb or abridge your term of prosperity and happiness."



















We may trace an important lesson in this trifling fable, referring to the prosperity of this our Republic of North America. We prize our liberty, our free institutes; and well may we treasure them as a truly noble legacy of our forefathers; but if we desire to preserve them, we should ever recollect the above simple tale, and with it our brief but comprehensive motto, "*E pluribus unum.*"



*Demosthenes.*—The youthful Demosthenes was a lover of the free empire of Greece, and as he grew up, was desirous of delivering his people out of the grasp of tyranny. His eagle eye perceiving the powers of oratory, he threw himself into its embrace in order to procure influence over the people. But, as the annals of Greece inform us, he was given to stuttering, pronouncing the rolling R miserably, and had an ugly custom of shrugging one shoulder in declaiming. Hence his early essay was a total failure. But he pursued his purpose with ardour, resolving to conquer his deficiencies, and yet become an orator. Proceeding to the sea-shore, he practises delivering addresses above the roar of the breakers, to accustom himself to the

clamour of a popular assembly. At another time filling his mouth with pebbles, he walks quickly up a hill, speaking all the while, in order to utter each syllable audibly and correctly. To acquire forcible gesture, he practises for hours together before a looking-glass in his chamber. To correct his habit of shrugging his right shoulder, he hung a dagger over it, to pierce him when making his customary shrug. By such simple exercises and persevering practice, he became the wonderful orator of Greece, and we persist in admiring him to this day, truly believing his speeches display a mastery over all others.

### SECTION III.—ON THE L AND R-HOOKS PRECEDED BY S.

TABLE.

 spl	 stl	 schl	 skl
 sfl	 sml	 snl	
 sfr	 smr	 snr	
 spr	 str	 schr	 skr
 sbr	 sdr	 sjr	 sgr

48. When *s* precedes a compound consonant of the *pl* or *pr* series, the circle is made smaller and more oval than usual, and is included within the hook, as in the three upper lines of the table, except for the *straight* stems of the *pr* series, as in the two last lines. For these last, the circle is written without a hook on the opposite side of the stems from the position of the circle on the simple stems; as, sup , supper . The heavy stems of *s-pl* series and some of the *s-pr* series are omitted; as, *s-bl*, *s-dl*, *s-jl*, *s-gl*, *s-vl*, *s-vr*, *s-thr*; they may be supplied by the student.

49. These combinations are vocalized in accordance with the rules for vocalizing skeletons with the s-circle, (33,) and those of the *pl* and *pr* series; as, sad  $\int$ , saddle  $\int$ , sadder  $\int$ ; spy  $\int$ , supply  $\int$  spry  $\int$ ; civilize  $\int$ , sever  $\int$ . In reading, the circle is read first, then the vowel, if one precede the compound consonant; thirdly, the compound consonant with its following vowel. When long *s* is to be used see under (34.)

## EXERCISE XII.

Supple, subtile, satchel, sickle, sable, sidle, swivel, sapper, suitor, sicker, sober, cider, simmer, sooner, secrecy, subtilty, set, settle, setter, straws, scratch, separator, strangely, consider, strength, sturdy, supplied, struggle, stronger, icicle, streaming, supremacy, superficial.

*On Seriousness and Sobriety.*—Nothing noble is to be had but with seriousness and soberness. A sober person seeks to weigh the true value of things and to lay no stress on trifles, but rather on what is important. Nothing perhaps strikes us as so strange and foolish as to observe people serious about trifles, and trifling with serious things. Society suffers considerably by the trifler, who hates sobriety and seriousness, and would sooner have folly to rule supreme. Supplied with straws to play with, he suffers the stream of life to flow away, until death puts in his sickle, and separates the string of life. Now is no time for succour or escape. He strikes with strength and unerring aim; strips him of all his pleas, strews his hopes into the air, and a struggle closes his career. It is both untrue and strange to construe seriousness into sadness, or to consider sobriety the same as unhappiness; for it is scarcely possible to be properly gay or truly happy, unless we know how and when to be serious and sober.

## SECTION IV.—ON THE L AND R-HOOK WORD-SIGNS.

TABLE.

\ princip-le-al	• C full	~ { ac-knowledge only
\ re-member	\ from	
truth	\ very	~ { re mark more
) sure	\ every	~ nor
) pleasure	) there, their.	/ already

50. *Acknowledge*, *remark*, and *nor* are written above the line, the rest touching the line. Beside *nl* and *mr* signifying two words according as they are above or on the line, some of the signs stand for two words in the same place; as, *br* for member and remember, *nl* for knowledge and acknowledge. For additions to the word-signs, see the observations under (40.) The compound *bl* may be added to the word-sign of remark, for remarkable.

## EXERCISE XIII.

*Nameless Authors*.—Authors of celebrity, who take pleasure in concealing their names, seem superior to fame. Producing remarkable and yet nameless works, is like exercising charity with secrecy. There is an air of self-sacrifice about it, which people wonder at. But the truth is, the principal reason for doing so is to add to their already acknowledged celebrity; for authors are doubtless shrewd enough to remark the very curious principle in our nature, which prefers mystery to simple truth. But some writers have carried their measures rather too far, for while we possess and admire their works,

their names are for ever buried. Thus, every name given to the author of Junius's Letters is more or less imaginary, nor are we sure of ever acquiring a knowledge of his name. Such writers ought always to leave some sure marks by which to trace their names, or they may miss what they're aiming for. However, each and every author of this class should remember one thing: viz. notoriety and honourable fame differ very much from each other, and to throw a veil of mystery over a tolerable work transfers no true fame to it, but only a temporary notoriety.

*The Dog and his Shadow.*—A dog crossing a clear stream with his mouth full of flesh, remarked his shadow in the water, and being sure it was another dog carrying another piece of flesh, he greedily sprang at it, thinking to catch more; but in doing so, the piece he already had fell into the water and sank irrecoverably to the bottom. Principles of the fable. Acknowledge when you have enough and seek no more; neither envy others their own property, but rather feel a pleasure in their being prosperous.

*Knowledge.*—Knowledge is a treasure of which mental labour is the key. It is a source of pleasure, as is acknowledged by the desire which each one has to increase the stock of ideas which he already possesses. We always rejoice in pursuing and acquiring knowledge, and grieve when we cease to remember what we have pursued. But knowledge becomes only folly when it ceases to acknowledge common sense for its guide. In seeking for it, your principal aim should be truth, and remember above all things to try and comprehend your own self. Enter into your own bosom, and freely confer with your feelings and views. Mark carefully, and flee from every thing you observe to be wrong, and with equal care consider and claim whatever you perceive to be right and proper. Such an every-day search into our own bosoms with a resolve to break off from every evil way, will surely fill our cup full of true pleasure; nor only so, but if it proceed from a principle of faith, it will afford us a sure hope of future and eternal happiness.

*The Fox and the Crow.*—A crow snatching a piece of cheese

from a window flew up into a tree with it; which a fox remarking, came and sat below, and sought to flatter the crow. "In truth," said he, "I take more and more pleasure in looking at you, every time I see you; your feathers are all so remarkably white, such as I never remember to have seen before. Ah! what a noble shape and graceful form! Why, every member of your body is perfect beauty. You surely have a very sweet voice. If it be only half as sweet as your personal features, there's no warbler which may compare with you." The crow swallowing every thing he said, reeled about for very pleasure. Wishing to prove to the fox the superiority of her voice, she set up a cawing song, and of course the cheese fell from her mouth. This being precisely what the fox was waiting for, he sprang at it, and carried it off in a twinkling, laughing at the easy credulity of the crow.

Remember this truth. Flattery may impoverish you, if you drink it in too greedily.

# CHAPTER III.

## ON STEMS WITH FINAL HOOKS.

51. Since the hooked stems are made with nearly the same facility as the simple stems, and since the beginnings of the simple stems are occupied by the *l* and *r*-hooks, the ends of the stems receive hooks, to signify the addition, either of the frequent sound *n*, or of the common termination *shn*, (*tion*.) The use of a hook for *shn* is arbitrary; of one for *n* less so, because the preceding consonant frequently coalesces with *n* to form a compound sound without an intervening vowel, except a slight sound of the natural vowel; as open, pronounced *opn*.

### SECTION I.—ON THE N-HOOK SERIES.

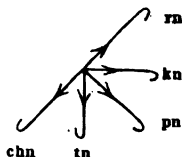
TABLE.

pn	tn	chn	kn
bn	dn	jn	gn
fn	thn	shn	pns
vn	thn	zhn	tnses
mn	ln	rn	nn
			fns


52. The *n*-hook is made at the end of the stems, on the opposite side of the straight stems, from the *s*-circle and on









the same side as the *r*-hook, as shown in the following diagram. It is always made on the inside of the curves. Downward *tn*,



and upward *rn* and *shn* are only used in combination, like the same stems without a hook.

An s-circle is made within the hook on the curved stems; as, fans. A simple circle is made on the straight stems; as, pains, which is easily distinguished from pace . By doubling the sign of the circle it represents *uses*; as, tenses. (See fans, pains, and, tenses in the table.)

53. These stems are vocalized as if the *n*-hook had not been used; but a third place vowel coming on the side of the hook is put outside of it; as, even , than , turn ; tune . If a vowel follow final *n*, the long *n* must be used; as, penny  or for convenience in writing; as expensive .

#### EXERCISE XIV.

Pain, bone, contain, sudden, chin, engine, weaken, again, organ, coffin, heaven, thin, within, assign, zone, shine, villa'n, sullen, concern, adorn, human, renown.

Usher, shrine, machine, official, adorn, iron, turn, machinery, mention, reign, seven, examine, concerning.

Expense, expensive, thence, penitence, opulence, chances, experience, eminence, immense, quickens, examines.

Plan, green, glance, impugn, compliance, throne, occurrences, sovereign, restrain, spurn, spleen, govern, appertains, enliven, train, incline, pronouns, learning, hearken, impatience, organic, temperance.

54. Table of Word-signs.

↘ upon	✓ general-ly	
↘ been	→ can	↪ opinion
↓ done	↪ alone	↪ phonograph-y-ic

*Opinion* is written above the line, and the rest touching the line. *Man* and *men* may be distinguished from each other by writing the latter above the line.

EXERCISE XV.

Rumour often tells false tales. Time and tide wait for no man. When ignorance is bliss, 'twere folly to be wise. A wise man knows his own ignorance; a fool knows every thing in his own opinion. The tear of true penitence falls before the throne of mercy and brings its own relief. Phonographic writers generally have full confidence in the triumph of Phonography; but their opinion alone upon its success can scarcely effect it; and much more remains to be done than has yet been done. No man's head aches while he consoles another. A man wishing a thing done well and quickly should do it himself.

*The Goat and the Lion.*—A lion perceiving a goat upon a high craggy eminence, where it would have been vain for him to try and reach him, said to him, "What pleasure can you take in springing from one precipice to another all day, when some mischance may happen to you every minute? You ought to come down here on the plain, where there is plenty of green grass and fine sweet herbs." "Why," replies the goat, "I think your opinion is right, but then you look so very hungry and designing; and to tell you the truth I would rather keep my person safe here and nibble my mean rock herbage, than glean danger near your jaws."

*The Evening Sun.*—When the sun shines with his noon-day brilliancy, he dazzles and pains the feeble glance of man, for none can look upon him steadily with composure. But when he sinks quietly down the heavens at evening, he has been shorn of none of the beauty with which he shone at his meridian height, but only and alone of his dazzling brilliancy. He retains this beauty, and adds softer, mellow tones of colour, adorning the cloudy sky with purple fringe, and heightening the serene beauties of the green wood, the running stream, the open plain, and the alpine chain. Then he enlivens all organic nature, man, and animal, and flower; man turns aside from his daily labours to offer an evening song of praise; the feathery tribes tune their voices in utterance of thankfulness; flowers join with silence in the general strain of praise to the wonder-working Providence, who carries and governs the whole.

*Courage.*—True courage has its origin in virtue. Animal fearlessness puts on the semblance of courage, and is often taken for it, by nine out of ten among men; but the fallacy of this opinion has been shown by general experience, for prudence is equally essential to it. To attain true courage, enter upon nothing rashly, examine well what the issue is likely to be, and form your opinion before you begin. How can you then fear, if you have gone to work upon principle, and have done all you can do; or why should you feel a concern for consequences, which have been already weighed by you? In humble dependence upon the assistance of Heaven, go openly and with confidence to finish your plans. This simple faith alone, the dependence of children upon a Heavenly Father will carry you safely through. Remember this truth, however, there is generally more true courage shown by a passive resistance to the scorn and sneers of men, than has ever been seen in any bodily defence whatsoever. True courage is by no means savage violence, nor a foolhardy insensibility to danger; nor a headstrong rashness to run suddenly into it; nor a burning phrenzy broken loose from the governing power of reason; but it is a serene, firm determining, the courage of a man, but never the fierceness of a tiger.

SECTION II.—ON THE SHN-HOOK SERIES.

TABLE.

↘ pshn	↓ tshn	/ chshn	→ kshn
↘ bshn	↓ dshn	/ jshn	→ gshn
↪ fshn	↪ thshn	↪ sshn	↪ shshn
↪ vshn	↪ thshn	↪ zshn	↪ zhshn
↪ mshn	↪ lshn	↪ rshn	↪ nshn
			↪ ngshn
			↪ passions
			↪ effusions

55. The *shn*-hook is made at the end of the straight stems, on the same side as the *s*-circle. For all the curves, the hook is made twice the size of the *n*-hook. An *s*-circle is added to either by turning it within the hook. The stems are vocalized in the usual manner, but a third place vowel coming between a curve stem and its *shn*-hook is put within the hook, as *effusions*; in the case of a straight stem, it is put without the hook, as *passions*. See both in the table. The hook may be thickened a little for *zhn*. See *effusions*. The full forms of *sh* and *zh*, with *n*-hook, are often used after curved stems instead of the *shn*-hook, as *machinery*, in Exercise xiv.

*K-shn* → is used as a word-sign for *objection* above the line.

EXERCISE XVI.

Option, ambition, station, condition, magician, selection, negation, derision, fashion, division, concession, illusion, revolution, ration, emo-

tion, ammunition, unction. Patience, seditions, concessions, effusions, visions, missions, exertions, notions, consolations.

Apprehension, resolution, conclusion, completion, attrition, creation, supplication, assumption, segregation, suppression, aversion, consideration, secretion, suspension, construction.

National, executioner, consternation, administration, proportion, appropriation, preparation, valuation, diminution, dimensions, hesitation, revelation, termination.

*Concise Expressions.*—Deviation from, or omission of, or addition to, truth, is neither more nor less than a lie. Be as slow in deliberation as the occasion may allow, but quick in execution, unless important objections oblige the contrary. Resolution and perseverance conquer all but impossibilities. Nothing serves the promotion of knowledge more than uniform application and habits of close observation and attention. Proportion your alms to your condition, else, perhaps, your Maker may proportion your condition to your alms. Ambition is the occasion of seditions, confusion, and desolation, and arouses every evil emotion and passion.

*The Ass in the Lion's Skin.*—An ass picking up a lion's skin, which had been thrown away, put it on; and running into the woods and pastures began to bray, in imitation of the lion's roar, which threw the flocks into terrible confusion. At length the owner came along and would have been struck with consternation also, but upon his listening more closely, he soon saw the illusion in the voice, and saw moreover, the ass's ears sticking out. With no hesitation he ran up to the ass and with his cudgel beat him severely, saying, "You fool, you have been the occasion of scaring the flocks, but I'll have you to know although you look like a lion, yet you bray like an ass."

Application. Affectation will surely expose a man to derision in proportion to his assumptions.

*Rustic Felicity.*—Many are the pleasures of the farmer in his simple condition of life. He rises cheerfully to his daily vocation, which is a continuance of strenuous exertions. Look into his dwelling, where a man's happiness generally lies. He has as fair a portion of

domestic bliss, as much consolation in his children, as lively hopes of their happy condition in life to enliven and gladden his bosom, as imagination can picture in a more lofty station. A closer consideration of his joys and sorrows may possibly show his proportion of happiness to be higher. The rich man may sit down to a more sumptuous collation, but his appreciation of dainties experiences diminution from continued repetition; the labour of the plain farmer renders the provision of his table sweeter and less cloying to him. The one can summon more able doctors in sickness, to apply a whole train of sovereign remedies, which scarcely restore his strength, broken by indulgence; the labour of the other having given a more healthy construction of body, he has less occasion to employ the doctor's potions. A palace is none the sweeter for its polished walls, or the profusion of wealth adorning its construction; a cot none the less sweet for its seclusion among trees or its location upon the green floor of nature.

In other things there can be no objection to saying there is equality between them. The sun shines with equal effusion of warmth; the air blows with the same freshness; the flowers breathe equal fragrance upon both; in fine, they have an equal participation in all the beauties and blessings of creation.








## CHAPTER IV.

## ON THE HALF LENGTH STEMS.












56. THE sounds of *t* and *d* occur frequently in English, and often unite with preceding consonants without an intervening vowel, as in the words aimed, apt, hardened. To represent *t* or *d* following a consonant, the preceding simple and compound stems are written half their usual length. This contraction is less arbitrary than might at first be supposed, for beside the intimate union of *t* and *d* with a preceding consonant, these letters often appear to shorten its sound.







## SECTION I.



57. When any of the simple or compound stems are made *half* their usual length, their form, thickness, and direction remaining the same, it expresses a *t* or *d* following the simple or compound consonant, even if a vowel intervene; exceptions, the stems *ng*, *mp*, *vr* without a hook, and downward heavy *lr*, are not halved. The hooked *vr* and upward *lr* are halved.

58. *L*, *r*, *m*, and *n*, are made heavy for a following *d* and light for *t*; as, made , met  Upward *l* is halved for *lt*, the downward *l* halved and made heavy for *ld*; both straight and curved *r* are halved for *rt*; the downward curved *r* halved and made heavy for *rd*; as, let , old , exert , art , hard 








In general the stems of whispered sounds, (§ 8, 16,) when halved, are followed by *t*, and those of spoken sounds by *d*;

as. fate , viewed  But for the sake of brevity in writing, *t* is often added to the stem of a spoken, and *d* to that of a whispered sound; as, could , doubt  A *d* is almost always added to the past participle of a verb ending in *t*; as, parted  When stems with a final hook are halved, the hook may be thickened for *d*; as, constrained , constraint  S-circle and other additions, except the double circle, are made to the halved, in the same manner as to the full stems; as, fates , plan , planting , plants 

The halved stems, occupying only the space of half a full stem, follow the rules of accented vowel position, like the horizontals, (22, 26,) whether the halved stems be inclined, vertical, or horizontal; as, deed , dead , find , found , meeting , street 

59. Halved stems are vocalized like full ones; but as the *t* or *d* is not written, a vowel preceding it is put to the halved stem, while one following it is put to the next joined stem; as, little , better 

The order of reading a halved stem is: 1, the stem (and its initial appendages;) (2, the final hook;) 3, *t* or *d*; (4, the final circle;) as, plants, above given, pl-n-t-s. One or more of those in parentheses may be wanting. Thus, fate has 1 and 3, fates 1, 3, and 4; paints or plants 1, 2, 3, and 4.

60. The stem *t* or *d* should be used instead of halving the preceding stem:—1. When a vowel follows *t* or *d* at the end of a word; as, guilt , guilty  2. When the halved stem in a skeleton cannot be readily vocalized, especially when a third place vowel follows the halved stem; as, patter , and not  3. When the halved stem does not make a distinct angle with the full stem to which it would be united; as, minute , not  4. In many words of one syllable, consisting of two simple stems, one of which is *t* or *d*; as, put , which is not written with a half sized *p*; for the half sized *p* above the line might be mistaken for the vowel



word-sign *of*; and so of others. 5. To distinguish words which would have similar skeletons, some are written half length, and some with a full *t* or *d*; as, pained  $\text{p}^{\text{a}}$ , append  $\text{p}^{\text{a}}$  }  
 6. When one or both *t* and *d* occur three times in succession, one is generally written of full size and the other two half sized, close to the former; as, attitude  $\text{t}^{\text{a}}$ .

### EXERCISE XVII.

Spite, dispute, better, beautiful, committed, deed, afforded, aged, insects, fight, soft, saved, observed, thought. West, consists, used, wisdom, wished, lately, delight, old, solid, heart, heard, soured, omits, mad, consumed, cents, need, sand.

Replied, blood, troubled, tread, flight, agreed, glide, straight, effort, threat, titled, dried, honoured, hammered, shirts, dreadfully, secrets, covered, considered.

Opened, event, plant, transient, printing, found, frequent, present, flints, mind, constraint, temperament, contents, grand, sufficiently, learned, returned, stand, patient, cautioned.

*Brief Sentences.*—Haste makes waste. It is better to live on a little than outlive a great deal. Seek wisdom and you will certainly find her. There may be wit in picking a lock, but it is wisdom to let it alone. Lawyers' gowns are lined with the folly of their clients. Who makes no efforts will never build a three storied house. A soft and kind answer turns away wrath. Kindness melts a hard and ice-cold heart. Either be silent concerning the absent, or speak as a friend.

*The Fox and the Grapes.*—A very hungry fox happened to get into a vineyard, where there hung bunches of beautiful ripe grapes; but being trained high up the trellis, he leaped till he was quite tired with the efforts, and yet was unable to reach one of them. "Well," said he, "let who will take them, I see they are green and tart, so I will even let such sour things alone."

**MAB, QUEEN OF THE FAIRIES.—*Shakspeare.***

She is fancy's midwife ; and she comes  
In shape no bigger than an agate stone  
On the fore-finger of an alderman,  
Drawn by a team of little atomies  
Athwart men's noses, as they lie asleep.  
Her wagon spokes, made of long spinner's legs ;  
The cover, of the wings of a grasshopper ;  
The traces, of a little spider's web ;  
The collars, of the moon-shine's watery beams ;  
Her whip, of cricket's bone ; the lash, of film ;  
Her wagoner, a small gray-coated gnat ;  
Her chariot is an empty hazel-nut,  
Made by the joiner squirrel, or old grub,  
Time out o' mind the fairies' coach-makers.  
And in this way she gallops, night by night,  
Through lovers' brains, and then they dream of love ;  
O'er lawyer's fingers, who straight dream of fees ;  
O'er ladies' lips, who straight on kisses dream ;  
And sometimes comes she with the little pig's tail,  
Tickling the parson, as he lies asleep ;  
Then dreams he of another benefice.  
Sometimes she driveth o'er a soldier's neck  
And then dreams he of cutting foreign throats,  
Of breaches, Spanish blades ; and then anon  
Drums in his ears ; at which he starts and wakes,  
And being thus frighted, swears a prayer or two  
And sleeps again.

## SECTION II.—ON THE HALF-LENGTH WORD-SIGNS.

TABLE.

^ <i>p<sup>rt</sup></i> { particular-ly { opportunity	— <i>kt</i> { object { subject	( <i>tht</i> { without { that
^ <i>s<sup>prt</sup></i> spirit	— <i>krd</i> accordingly	) <i>st</i> establish-ment
↑ <i>t/d</i> told	→ <i>knt</i> { cannot { account	‘ <i>lrd</i> Lord
↑ <i>trd</i> toward		^ <i>rd</i> word
✓ <i>jnt</i> gentleman-ly	— <i>gd</i> { God { good	^ <i>md</i> immediate-ly
^ <i>ft</i> after		^ <i>nt</i> { not { represent
^ <i>shrt</i> short	— <i>grt</i> great	^ <i>nd</i> under

61. The same stem is used for each pair of words inclosed by brackets, that for the uppermost word of the pair being written *above*, and that for the lowest *on* the line. Beside these, the stems for 5 words (*spirit*, *short*, *according*, *Lord*, and *immediate*) are written above the line; those for the remaining 8 on the line. S, and other appendages, may be written to the word-signs. The *nd* may be joined to words, like *understand*, &c. The word-signs follow the rule of vowel position, except *cannot* and *without*, which are conveniently placed above the line, although their accented vowels are not 1st place; they nevertheless contain 1st place vowels, and the words *with* and *not* contained in them are written above the line.

## EXERCISE XVIII.

*Short Sentences.*—The flock and not the fleece ought to be the object of the shepherd's care. As no one is without his faults, so few want good parts. A good word is as easily uttered as a bad one. One mild word quenches more heat than a bucket of water. It is good to begin well, but better to end well. Bear and forbear is a short and good sentence. Use soft words and hard arguments. To have a contented spirit is not to want a little more. Knowledge of God and understanding our own spirit are the perfection of wisdom.

*Great Cry and Little Wool.*—The mountains were represented to be in labour, and accordingly uttered dreadful groans. A great many people immediately collected from far and near, and came toward them to have an opportunity of witnessing what kind of object would be brought forth. After waiting a long time without seeing any thing of particular wonder, at length out crept a little mouse.

*The Man and the Lion.*—A man meeting a lion one day, they talked together on a good many subjects, without much difference of opinion. After a good while, however, a dispute happened to arise on account of the alleged superiority of a man over a lion; and for want of a better argument, the man told the lion to look toward a sculptured group, representing a man striding over a vanquished lion. He looked accordingly, and immediately replied, "That is all very well, but if the lions were the sculptors, you would see the lion standing over the man."

*Future Rewards and Punishments.*—The word of God teaches us that after death we enter upon another condition of existence, where we shall give account of all the acts of our lives, whether good or evil, and that we shall be rewarded or punished accordingly. We are further told, that the main object of this life is to prepare for the following, and that without such preparation, we cannot expect future happiness. Now since we are subject to the Lord, we should use particular pains to embrace every opportunity of acting toward God

and our fellow-man, according to the teachings of his word and Spirit; and since life is short, and judgment follows after death, we cannot be too eager in our endeavours to establish habits of goodness and godliness, without which we certainly know that we cannot see God. Without hiding our light under a bushel, we should represent to the world our principles by our practice; and should cultivate, above all, that excellent gift of charity, without which our goodness is apparent and not real. Let this idea ever lead and guide us, that the eye of the Highest is over all our acts, and words, and thoughts. Let it be written in our hearts, heard in our words, and beheld in every action of our life.

*The Absent Man.*—The absent man comes down in the morning and opens his door to go out, but shuts it again, because he finds he has his night-cap on under his hat, that he is not half shaved, that he has not been particular to put his sword on his left side, that his pants are too short, having rolled them up to put his stockings on, that his shirt is on the outside of his clothes. Going into the street, he whips into a coach, thinking it his own establishment, and the driver rattles off, supposing he carries the gentleman that owns it. As soon as it stops, he immediately jumps out, flies into the house, and runs all over it with great familiarity, fancying it to be his own. The owner comes in a short time after, when the former rises to receive him in a gentlemanly manner, and motions him toward a chair, desiring him to sit down. The gentleman of the house cannot understand the freedom of his visiter, and the other is equally unable to account for it. The one cannot account for the other's staying so long, until at length an opportunity offers for broaching the object of the visit, when the absent man discovers he is under a mistake, begs a thousand pardons, and goes home. In writing on any subject, he flings the sand into the ink, and the ink on the paper; and when he wishes to be very particular, he writes the address, "My lord," to his farmer, and "My good Tom," to a nobleman. His eyes are open, but he sees no objects around him; his ears are open without his hearing. He is, in short, a capital subject to laugh at.




## CHAPTER V.





## ON SPECIAL CONTRACTIONS.



62. THE s-circle, initial, and final hooks, and half length stems are contracted modes of writing, admitting of general application, and of perfect vocalization. But as phonography studies the greatest degree of abbreviation, consistent with legibility, a few combinations of consonants, and some syllables of frequent occurrence, are provided with special forms of contraction, some of which are capable of vocalization. Of these there are the very frequent *st* in the past participle of verbs ending in *s*, in the superlative of adjectives, and in many other words, as *pressed*, *wisest*, *stake*; the *str* in the comparative of adjectives, &c., as *faster*, *sister*; the initial *instr*, of *instruction*, &c., and the final *s-shn* of some nouns, as *position*; all which it would often be inconvenient to write in the usual manner. There are also prefixes, derived from the Latin, of frequent occurrence, but of inconvenient length, as in the words *incon-siderate*, *recom-pense*, *enter-prise*, *circum-vent*. The very useful contractions of the *pl* and *pr* series are provided with a peculiar mode of vocalization, so that vowels may be read between the consonant and the liquid. Lastly, as the removal of the pen from the paper in writing two successive words, is attended with loss of time, a system of phraseography has been devised, by which several skeletons may be joined into a phrase, without impairing the legibility of writing.

## SECTION I.




ON THE LOOPS *St* AND *Str*, AND THE HOOKS *INSTR* AND *S-shn*


63. *St* is represented by a loop about one-half the length of a straight stem and one-third the length of a curved stem, and may be regarded as the s-circle lengthened. It is therefore attached to the full and halved stems in a similar manner, on the same side, to the beginning or the end; as, least , steel , greatest  The loop may be thickened for *zd*.




64. Like the circle, when put on the opposite side of a stem at its beginning, it combines with the compound *pr* consonant; as, stage , stager ; on the opposite side at the end it combines with *n*; as, chaste , chanced .

65. *Str* is represented by a loop attached to the full stems, on the same side as the s-circle, and made two-thirds the length of the stem and rather fuller than the *st* loop. It is never used at the beginning of a stem; but when placed on the opposite side at the end, it combines *n*; as, blister , punster .


66. The directions for vocalizing the s-circle apply to the loops, all the vowels being placed outside of the loop *st*; but a vowel may be placed within the loop *str*. The loops themselves are not vocalized, and therefore, if a vowel follow *st* or *str* at the end of a word, the fuller forms are used instead of the loops.

67. An *s* or *z* is added to *st* or *str* by continuing the loops through the stem and turning a circle on the opposite side; as, jests , sisters  The dot for *ing* may be added to the end of a looped stem. The loops are at times used in the middle of a word; as, justify  The *st* loop written on the line and inclined, is used as a sign of the word *first*; as, *o*

68. *S-shn* at the end of words is represented by continuing the s-circle through the stem, and making a hook on the opposite side of it; as, position , and the same hook may be also

applied to the loops *st* and *str*; as, illustration  If the circle be made on the *n*-hook side of a stem, the *n* is embraced in the termination *ns-shn*; as, condensation  An *s* may be added to the *shn*; as, conversations 

69. This hook can be vocalized for a 1st and 2d place vowel only; for a 1st, by writing the vowel above or to the left of the hook; for a 2d place vowel, below or to the right of the hook; as, position and condensation, (above given.)

70. A few words beginning with *ins* followed by *spr*, *str*, or *skr*, are written by making a small hook and then the *s*-circle on the *r*-hook side of the stem; as, instruct 

### EXERCISE XIX.

(63—67.)—Last, best, chest, soonest, study, modest, assist, Mr.; pleased, stated, crossed, thrust, suppressed, stored, stake, sticker, manifest, advanced, blazed, fast, faster, fastest, lustre, impostor, student, clusters, against, esteemest, expressed, punster, destination, distanced, distribution, disgraced, pronounced, spinster, stillest, stylish, fairest, sagest, justification.

(68—70.)—Position, physician, accusation, imposition, superstition, illustrations, persuasion, inspiration, civilization, pronunciation, inscription.

A bad book is the worst of thieves. Trust prosperity least of all things.—The wisest man gives over first, just as a prudent man steers for a house rather than stem the storm.—Study condensation in your style of composition, for though it may cost you some trouble at first, yet it will assist you to master perspicuity and precision, on the acquisition of which, chaste and powerful writing is based.—The investigation of ancient coins, inscriptions, &c., may be classed among the noblest pursuits, since we are thereby put in possession of the best text of that most valuable of books, the Bible. For the



disquisitions of learned and pious men, based upon them, have detected the pretended inspirations of impostors, and stemmed the opposition of sophists and atheists.—The employment of steam is effecting vaster changes in the world than were ever supposed possible in past ages. The commerce of Europe and the United States invests every habitable coast of the globe, and thrusts their manufactured goods into the inmost portions of the continents. Prompted by a desire for the acquisition of wealth, man stems the storms of the ocean and lands on every coast, in spite of the greatest dangers, arising from climate or the hand of uncivilized man. Religion follows in the wake of commerce, contending against its evils; and thus while savage nations are blessed with the light of civilization, they are put in possession of the word of Inspiration and taught the august truths of the Gospel dispensation.

MORNING PRAYER.—*Milton.*






These are thy glorious works, Parent of good!——  
Unspeakable! who sitt'st above these heavens,  
To us invisible, or dimly seen  
In these thy lowest works; yet these declare  
Thy goodness beyond thought, and power divine.  
Speak, ye who best can tell, ye sons of light,——  
Ye in heaven,  
On earth join all ye creatures to extol  
Him first, Him last, Him midst and without end.  
Fairest of stars, last in the train of night,——  
Sure pledge of day, that crown'st the smiling morn  
With thy bright circlet, praise Him in thy sphere,——  
Thou sun,——Sound His praise  
In thy eternal course, both when thou climb'st,  
And when high noon hast gain'd, and when thou fall'st.  
Moon, that now meet'st the orient sun, now fly'st,  
With the fixed stars; orb that flies;——




Air and ye elements, the eldest birth  
Of nature's womb,—let your ceaseless change  
Vary to our great Maker still new praise.






Love.—*Pollok.*

Hail holy Love ! Thou word that sums all bliss,  
Giv'st and receiv'st all bliss, fullest when most  
Thou giv'st ! spring-head of all our happiness,  
Deepest when most is drawn ! Emblem of God !  
O'erflowing most, when greatest numbers drink.—  
Entirely blessed, because thou seek'st no more,  
Honest not, nor fear'st ; but on the present liv'st,  
And hold'st perfection smiling in thine arms.—  
Discerner of the ripest grapes of joy  
She gathereth and selecteth with her hand,  
All finest relishes, all fairest sights,  
All rarest odours, all divinest sounds,  
All thoughts, all feelings, dearest to the soul,  
And brings the holy mixture home, and fills  
The heart with all superlatives of bliss.

SECTION II.—ON THE PREFIXES AND AFFIXES.

71. The prefixes (62) and two affixes are written near stems, without touching them. The stem *d* is written near a skeleton for *discom*, *discon* ; as, *discontent* . The stem *n* is written above the line for *incom*, *incon* ; as, *inconsiderate*  ; on the line for *uncom*, *uncon* ; as, *uncommon* . The stem *r* is written near a skeleton for *recom*, *recon*, *recog* ; as, *recommend* . The half length stem *nt* is written near a stem for *inter*, *intro* ; as, *introduce* . Syllables of a similar sound to the prefixes may be written with the prefix-signs ; as, *enterprise*, *incumbent*.

72. *Accom*, *magna*, *magni*, and *circum*, are written before a stem at its beginning. *Accom* is expressed by a heavy dot; as, accompany  : *magna* and *magni* by the stem *m*; as, magnify  : *circum* by a small circle; as circumstance .

73. *Self* used as a prefix or affix, is represented by a circle, placed opposite to the middle of a stem; as, selfish , myself . For the plural *selves*, the circle is doubled; as, themselves . For the termination *ly*, the stem *l* may be joined to a skeleton or written separately, and the vowel *y* may be omitted at pleasure; as, serenely  seemly .

### EXERCISE XX.

Look well before you undertake an enterprise. Magnificent entertainments are often accompanied by inconsiderate expenditure, and although they may recommend themselves to those who are full of self-esteem, yet the world usually laughs at them, knowing that they are often inconsistent with a man's circumstances, which they tend to circumscribe.

Self-praise is no recommendation. Learn to accommodate yourself to circumstances. Rather diminish than magnify another's faults. Circumstantial evidence should be cautiously entertained against human life. Be circumspect in all your ways. Surrender unconditionally if conquered in argument.

It is unconformable to truth to say that compassion, friendship, &c., are at bottom only selfishness in disguise, because it is we ourselves, who feel pleasure or pain in the good or evil of others; for the meaning of self-love is, not that it is I who loves, but that I love myself. In self-love, a man, myself, is both the agent and the object; whereas, in benevolence, one man is the agent and another is the object of it. The one is wholly internal to one man and incommunicable to another; the other is unconfined to one individual, and is incomplete without a second.



If the earth be circumscribed at the equator, we obtain its greatest




circumference, which is about 24,870 miles; a magnitude which we cannot term inconceivable, although we may not entertain a very distinct idea of it. Much more would the savage be unconscious of the fact, and unconvinced, in spite of your endeavours to prove it. For unless tangible proof accompany the assertion, you cannot accomplish your aim, and such proof is uncontrovertibly impossible. We recommend to all, never to undertake giving a circumstantial explanation to those who are incompetent to understand it.



### SECTION III.

#### ON THE PECULIAR VOCALIZATION OF THE PL AND PR SERIES.

74. It was stated (41, 44) that consonants united with the liquids *l* and *r* into one sound, expressed by initial hooks to the stems, that no vowels can come between them, except the natural vowel, and that when any other vowel intervenes, the stems *p* and *l* must be written in full. But the stems of the *pl* and *pr* series are too useful, and the occurrence of *l* or *r* after other consonants is too frequent to allow of so limited an application, and therefore a peculiar system of vocalization has been applied to them, which represents a vowel coming between a consonant and a following liquid. It is also applicable to halved stems.

75. The dot vowels are represented by very small circles similarly put in three positions near a stem; the long vowels being put on the left of the inclined stems and above the horizontals; as, dark ; the short vowels to the right of the inclined and below the horizontals; as, till 

76. The dash vowels and compound vowels, written in their usual form, are struck through the stem; as, during , gold , require . But if it should interfere with a circle or hook, it may be made *near* the beginning of the stem for a 1st place vowel, and near the end for a 3d place vowel; as,

call , calculation . The student should not use this system of vocalization too freely, but prefer to write the full skeletons, unless the peculiar form is generally recognized for a peculiar word. It is more rarely applied to short than to long words, in order to reduce their length.

### EXERCISE XXI.

Moral, collision, murmur, averse, large, politician, fulfil, directly, reluctant, parallel, enormous, experiment, accordance, melancholy, regard, colonization, narrative, requirements, felicitous, adoration.

### PHONOGRAPHY AND HETEROGRAPHY.

If we draw a comparison between heterography and phonography, we find that the two points in which they agree are in the design and endeavour to express the sounds of our language by certain signs. But here the parallelism ceases, for in regard to nearly every thing else there is a total inequality between them. For while phonography investigates the elementary sounds of the language in accordance with the principles of true philosophy, and gives a distinct sign for each sound, the other is content with the few signs used by our ancestors, and has applied them to many new sounds, since introduced into the language. Hence much confusion is produced by using the same sign for some half dozen different sounds, which is a palpable absurdity, and requires many years before any one can learn what sound custom calls for in a particular letter. Moreover heterography is reluctant to make any changes or experiments whatever, and is averse to go back to the true principles of written language, notwithstanding the melancholy waste of time in acquiring it as it now is, and the enormous absurdities which it introduces into spelling. Well may persons toiling through years of labour during their childhood, in simply learning to spell, murmur at those who direct their studies, on account of the positive tribulation

which they endure ; for they know not that the fault lies not in their teachers, but in the miserable system itself. Phonographers however foretell, and any one may foresee that the time is near when the darkness of heterography shall be dispersed by the full light of phonetics. A challenge has gone forth, and the call of phonography must be heard. Phonography and its sister art phonotypy, is destined to usurp the place of heterography, and if they be guided with discretion we shall no longer be disgraced by such a base and yet baseless system, which absorbs the larger portion of time during childhood and youth. If this hope be fulfilled we shall see words always written in accordance with their pronunciation ; spelling will be learned in a month instead of a year, and no man come to years of discretion shall be under compulsion to wade through a huge folio till he ascertains how this or that word is spelled. If phonographers are firm in pressing the claims of phonography and phonotypy to the consideration of the public, these arts will soon fulfil the office for which they were designed. It is not an experiment we are making ; we know that it must succeed, just as surely as philosophy must triumph over ignorance and prejudice.

## SECTION IV.—PHRASEOGRAPHY.

## 77. TABLE.

## VOWEL WORD-SIGNS.

/ All which  
 \ of it  
 \ to be  
 / on his part  
 \ who are  
 / should be  
 \ I have  
 / I am  
 \ how could  
 / you are  
 \ we have  
 / with which  
 { were that  
 2 what could  
 \ would be










## CONSONANTS.

\ Be able to  
 b it is  
 L at the same time










## CONSONANTS.

\ ought to be  
 J do not  
 / which could  
 / which it would  
 \ if you  
 \ if it were  
 \ for instance  
 \ have been  
 \ very good  
 { think that  
 { without doubt  
 { that it  
 { this day  
 2 there are  
 2 so as  
 L such as can  
 2 is it not  
 } as it would  
 ∞ as good as  
 ∞ as great as

CONSONANTS.

 as soon as  
 as well as  
 short hand  
 will not be  
 are sorry  
 may as well  
 might not  
 must be  
 in such

CONSONANTS.

 any thing  
 no doubt  
 now  
 new  
 not quite  
 nor were  
 nevertheless  
 notwithstanding  
 corresponding society

78. Unvocalized skeletons, and even word-signs are often joined together, without removing the pen, constituting a phrase, although written as one word; and hence called a phraseogram. (See most of the following examples in the Table.) The vowel word-signs are frequently joined to a skeleton; as, *you are*; and the auxiliaries are often joined to each other and to their verb; as, *have been, should be*. In general a phrase should not be formed: 1. Unless the different words make a distinct angle with each other; thus, *on which* could not be written, but *of it* may be used;—2. Unless the skeletons have well-established and familiar forms;—3. When a curved vowel word-sign might be confounded with a hook; thus, in *you have*, the *you* is placed on the opposite side of *have* from the *l*-hook; but, *you say*, could not be similarly written, for it would read *thr*.

79. The vowel word-sign, beginning a phrase, is put in its proper position, whether on or above the line, and the joined skeleton is forced into the position of the vowel; as, *to be, would be, what could, &c.*

Only one-half of *I* is written, either the first half downward



or the last half upward ; as, *I am, I have*. Since *I am* and *I may* would read alike, the same phrase is used for each, but the latter is vocalized. The upward half of *I* may be joined to *cannot*, but the full *I* is written above the line before *can*, and the latter put in its proper place on the line.

80. A consonant skeleton or word-sign beginning a phrase, is put in its proper position, while the rest of the phrase may be thrown out of position ; as, *without doubt, that it, &c.* The final hook of *been* and *done* may be sometimes omitted altogether, or it may be added when the phrase is completed, but it is better to insert it.

81. Three arbitraries are allowed, two of which, notwithstanding, and nevertheless, are of general utility, although their full forms are not complex.

Some of the phrases are more or less arbitrary, thus, in *at the same time*, *the* is omitted ; in *able to*, the true reading is *able t'* ; *is* and *as*, *his* and *has* are apostrophized, in *it is, which is, &c.* ; *for instance*, is written *for 'stance*.

NOTE. The first dash refers to the first word of a preceding phrase ; as, of it, — which, meaning *of which* ; two dashes refer to two preceding words ; thus, — that, (*all that*,) — — is said, (*all that* is said.)

A single example of a simple kind is given in the table, but these may be variously combined into more complex phrases, as in the following exercises.

## EXERCISE XXII.

### Vowel Word-signs.

All. All his, (all's,) — is lost, — which, — this, — that, — — is said, — men, — their, — such things, — important.

Of. Of it, — which, — such, — — as are, — me, (my,) —

mine, (men,) — their, — importance, — his, — advantage, — this kind, — that, — them, — course.

On. On all, — — such, — account of, — my, — us, — her, — their, — his, — — side.

To. To it, — do, — be, — have, — — been, — — done, — some extent, — love, — him, — that, — many.

Who. Who is this, — would, — — not, — may, — — not, (mayn't,) — can, — know, — are, — — not (arn't.)

Should. Should be, — not be, — have, — do, — not have said, — — think that.

I. I am, — may, — am *or* may not, — do, (had,) — — not, (don't, hadn't,) — have, — — not, (in full,) — — — been, — cannot, — can, (not joined,) — will, — think, — shall, — know, — need, — — not say, — hope, — fear, — beg, — am very sorry indeed, — hope you will not have reason to regret, — have no doubt, — think it is better to give than to receive.

How. How could, — can, — is this, — many, — may, — ever, — soever.

You. You should, — — not, — could, — can, — may, — will, — think, — are, — — not, (aren't,) — must (mus'be) certain, — have.

We. We were, — do, — did, — have, — — seen, — think, — shall, — are, — — not, — find.

With. With it, — which, — this, — that, — them, — which you are acquainted, — such as are.

Were. Were they, — we, (wherewith,) — that, — it not. Where are, — is, (where's.)

What. What is this, (that,) — with, (were,) — would, — do, — if, — are, — could be, — — possibly.

Would. Would you, — be, — do, — have, — say, — not, — ever, — not have said.

*Consonants.*

**B.** Be said, — — to be, — able to. By this, — me, — many, — some means, — every means, — some persons, — their.

**T.** It is, — — not, — — said, — — soon, (the two last with a double circle,) — — well, — — my, — — certain. It might, — may, — can, — could, — would. Ought to be. At such, — present, — the same time, — least.

**D.** Do they, — not, (don't, hadn't,) — — doubt.

**Ch.** Which would, — had, — could, — can, — has, — — been, — is not, — are — — not, — may, — might, — are, — will. Which it is, — — may, — — would, — — could not have.

**F.** If that, — you, — their. For such, — — as are, — which, — some time, — instance. If it were, — — be, — — is, — — had.

**V.** Have you, — been, — had, — said. Very good, — great, — same, — certain, — well, — soon, — much. Every part, — one, — person, — man.

**Th.** Think that, — you are, — — will, — — may.

**Th.** Without doubt, — which, — such. That it, — — is, — — has been, — — was, — are, — — not, — is not, — — to be, — has, — which. They were, — do, — had, — have, — may. This time, — day, — advantage. There would, — can, — could, — — not have been, — is, (has,) — shall, — will, — are, — — some persons, — may.

**S.** So as, — — to, — it seems, — very, — little, — much, — many. Such would, — is, — as, — — are, — — may, — — can, — — could — — have, — — was, — — will.

**Z.** Is it, — — not; as it, — — would, — — was, — — were, — — may, — — has. As good, — — as, — great, — — as, — far, — as, — well, — many, — soon as. Is not, has not, (isn't, hasn't.)

**Sh.** Shall be, — have, — do, — find, — not (shan't,) short-hand.

**L.** Will not, — be, — have, — find. Let it, — us, — — have, — — see.

R. Are you, — sometimes, — sorry, — not; you are very, —  
— truly.

M. May be, — have, — they, — as well, — not, — — be, — —  
have, — consider. Might have, — this, — seem, — not, — — have.  
Must be, (mus'be,) — try, — do, — come, — go, — see, — certainly,  
— improve, — not. Most happy, (mos'happy,) — likely, — im-  
portant. Many times, — things, — more, — of them.

N. In all, — consequence, — fact, — this, — as much, and so  
much, — such, — relation, — me, (my,) — many things — his. Any  
one, — thing, — body. No part, — doubt, — reason, — more, —  
— time, — one, — body, — thing, (in full.) New, new-born;  
now, — now sir. Not, — be, — quite, — that, — in, — only,  
— now, — known; need not. Only this, — such. Nor were,  
— is this, — are.

### EXERCISE XXIII.

*Composed entirely of the 100 Word-signs.*

### ON IMPROVEMENT.

Establishments for improvement, and for knowledge-in-general,  
are very important things in a kingdom; and the more so where  
it is usual with them to represent and acknowledge good princi-  
ples. A Phonographic establishment in particular, is not only an  
immediate advantage to every gentleman who is a member of it,  
but to all. According to general opinion, Phonography is a subject  
we should all have pleasure in, and think upon: without it, lan-  
guage is not what it should be—a remark in which there is great  
truth, and to which there can be no objection. How, or on what  
principle, can we be good or great without improvement? Remem-  
ber that every thing is an object of importance that comes under it;  
and, beyond all, that the sure-Word (of the) Lord God was given  
for improvement.

After what-I-have-told-you, are-there yet objections to-it? Were there, an account of-them would already have-been given. Great and good things cannot come together without-improvement. Should I-be-told-that it-may-have-been so, I-shall remark-that, from what-I-know (of the) general spirit of all, the truth is as I-have given it, nor-can you object to-it. In short, gentlemen, establish it as your first principle, that-you-will-not give up; but, as you-have opportunity, do all that-can-be-done towards improvement in every thing; so will you give pleasure, not to-me-alone, to all.

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NOTE A.—Word-signs are sometimes used as prefixes; as afternoon, &c.; sometimes, although rarely, as an affix; as hereafter, therefore; in the last word, the two may be joined together.

NOTE B.—Skeletons of inconvenient length or form may be divided into two parts, (rarely into more,) and written close together. This division is especially used where it facilitates the use of hooks or other contractions.





# KEY

## TO THE

### PHONOGRAPHIC INSTRUCTOR

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#### Ex. I.

1.    \    \    |    \    (    )    /    \    x  
 |    /    \    )    \    x    \    |    \    /    \    x    |    /  
 \    /    x    \    |    |    /    )    \    x

2.    \    \    |    -    (    )    \    /    x    \    |  
 |    /    -    /    \    x    |    /    \    x    \    /    /    /  
 |    /    /    x

3.    \    \    \    x    |    |    x    |    |    \    \  
 (    )    x

1.    |    |    \    /    x    \    /    (    \    x  
 |    \    \    |    |    x

2.    |    |    -    \    (    )    /    \    x  
 |    -    -    )    \    x    \    )    /    x    \    )    \    x  
 \    |    /    /    \    x

3.    )    \    )    x    |    /    /    /    x    \    |    \    x







C C ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ  
 ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ  
 ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ  
 ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ  
 ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ  
 ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ

(28, 29) ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ  
 ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ  
 ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ  
 ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ  
 ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ  
 ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ

#### Ex. IV.

(30-33) ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ  
 ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ  
 ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ  
 ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ

ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ  
 ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ  
 ʔ ʔ ʔ ʔ ʔ ʔ ʔ ʔ

(24, 25) . ن . ب . ا . م . خ . و . ي . ر .

ف . ط . ك . ح . ط . م . ن . ه . و . ي . ر .  
 . س . م . ن . ه . و . ي . ر .  
 . 6 . / . ب . ف . م . ن . ه . و . ي . ر .  
 . ن .

(20 - 25) . ن . ب . ا . م . خ . و . ي . ر .

ف . ط . ك . ح . ط . م . ن . ه . و . ي . ر .  
 . س . م . ن . ه . و . ي . ر .  
 . 6 . / . ب . ف . م . ن . ه . و . ي . ر .  
 . ن .  
 . س . م . ن . ه . و . ي . ر .  
 . 6 . / . ب . ف . م . ن . ه . و . ي . ر .  
 . ن .  
 . س . م . ن . ه . و . ي . ر .  
 . 6 . / . ب . ف . م . ن . ه . و . ي . ر .  
 . ن .

# Ex. V.

(26) . ن . ب . ا . م . خ . و . ي . ر .

ف . ط . ك . ح . ط . م . ن . ه . و . ي . ر .  
 . س . م . ن . ه . و . ي . ر .

ف . ط . ك . ح . ط . م . ن . ه . و . ي . ر .  
 . س . م . ن . ه . و . ي . ر .  
 . 6 . / . ب . ف . م . ن . ه . و . ي . ر .  
 . ن .



١٠ ١١ ١٢ ١٣ ١٤ ١٥ ١٦ ١٧ ١٨ ١٩ ٢٠ ٢١ ٢٢ ٢٣ ٢٤ ٢٥ ٢٦ ٢٧ ٢٨ ٢٩ ٣٠ ٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦ ٣٧ ٣٨ ٣٩ ٤٠ ٤١ ٤٢ ٤٣ ٤٤ ٤٥ ٤٦ ٤٧ ٤٨ ٤٩ ٥٠ ٥١ ٥٢ ٥٣ ٥٤ ٥٥ ٥٦ ٥٧ ٥٨ ٥٩ ٦٠ ٦١ ٦٢ ٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩ ٧٠ ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠ ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠

### Ex. VII.

(W.) ١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠ ١١ ١٢ ١٣ ١٤ ١٥ ١٦ ١٧ ١٨ ١٩ ٢٠ ٢١ ٢٢ ٢٣ ٢٤ ٢٥ ٢٦ ٢٧ ٢٨ ٢٩ ٣٠ ٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦ ٣٧ ٣٨ ٣٩ ٤٠ ٤١ ٤٢ ٤٣ ٤٤ ٤٥ ٤٦ ٤٧ ٤٨ ٤٩ ٥٠ ٥١ ٥٢ ٥٣ ٥٤ ٥٥ ٥٦ ٥٧ ٥٨ ٥٩ ٦٠ ٦١ ٦٢ ٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩ ٧٠ ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠ ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠

(Y.) ١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠ ١١ ١٢ ١٣ ١٤ ١٥ ١٦ ١٧ ١٨ ١٩ ٢٠ ٢١ ٢٢ ٢٣ ٢٤ ٢٥ ٢٦ ٢٧ ٢٨ ٢٩ ٣٠ ٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦ ٣٧ ٣٨ ٣٩ ٤٠ ٤١ ٤٢ ٤٣ ٤٤ ٤٥ ٤٦ ٤٧ ٤٨ ٤٩ ٥٠ ٥١ ٥٢ ٥٣ ٥٤ ٥٥ ٥٦ ٥٧ ٥٨ ٥٩ ٦٠ ٦١ ٦٢ ٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩ ٧٠ ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠ ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠

### Ex. VIII.

١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠ ١١ ١٢ ١٣ ١٤ ١٥ ١٦ ١٧ ١٨ ١٩ ٢٠ ٢١ ٢٢ ٢٣ ٢٤ ٢٥ ٢٦ ٢٧ ٢٨ ٢٩ ٣٠ ٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦ ٣٧ ٣٨ ٣٩ ٤٠ ٤١ ٤٢ ٤٣ ٤٤ ٤٥ ٤٦ ٤٧ ٤٨ ٤٩ ٥٠ ٥١ ٥٢ ٥٣ ٥٤ ٥٥ ٥٦ ٥٧ ٥٨ ٥٩ ٦٠ ٦١ ٦٢ ٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩ ٧٠ ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠ ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠

١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠ ١١ ١٢ ١٣ ١٤ ١٥ ١٦ ١٧ ١٨ ١٩ ٢٠ ٢١ ٢٢ ٢٣ ٢٤ ٢٥ ٢٦ ٢٧ ٢٨ ٢٩ ٣٠ ٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦ ٣٧ ٣٨ ٣٩ ٤٠ ٤١ ٤٢ ٤٣ ٤٤ ٤٥ ٤٦ ٤٧ ٤٨ ٤٩ ٥٠ ٥١ ٥٢ ٥٣ ٥٤ ٥٥ ٥٦ ٥٧ ٥٨ ٥٩ ٦٠ ٦١ ٦٢ ٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩ ٧٠ ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠ ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠

ع ا ب ت ث ج د ه و ز ح ط ي ك ل م ن هـ  
و ا ب ج د ه و ز ح ط ي ك ل م ن هـ  
و ا ب ج د ه و ز ح ط ي ك ل م ن هـ  
و ا ب ج د ه و ز ح ط ي ك ل م ن هـ  
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و ا ب ج د ه و ز ح ط ي ك ل م ن هـ  
و ا ب ج د ه و ز ح ط ي ك ل م ن هـ

Ex. IX.

(40.) و ا ب ج د ه و ز ح ط ي ك ل م ن هـ  
و ا ب ج د ه و ز ح ط ي ك ل م ن هـ  
و ا ب ج د ه و ز ح ط ي ك ل م ن هـ  
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و ا ب ج د ه و ز ح ط ي ك ل م ن هـ  
و ا ب ج د ه و ز ح ط ي ك ل م ن هـ



















د . ر . ع . م . ن . و . ه . ز . ح . ط . ث . ج . ب . ا .  
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### Ex. XVII.

د . ر . ع . م . ن . و . ه . ز . ح . ط . ث . ج . ب . ا .  
 د . ر . ع . م . ن . و . ه . ز . ح . ط . ث . ج . ب . ا .  
 د . ر . ع . م . ن . و . ه . ز . ح . ط . ث . ج . ب . ا .  
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 د . ر . ع . م . ن . و . ه . ز . ح . ط . ث . ج . ب . ا .

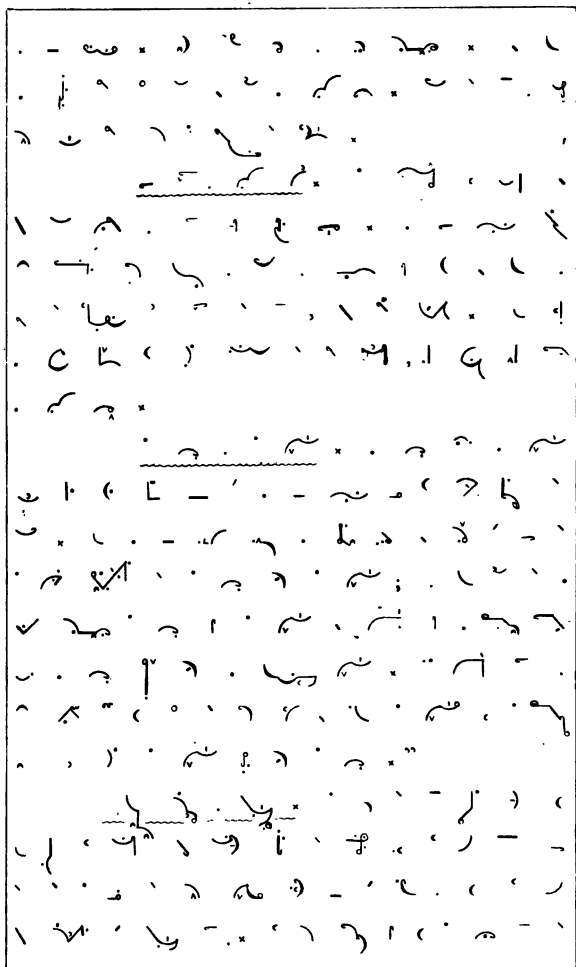


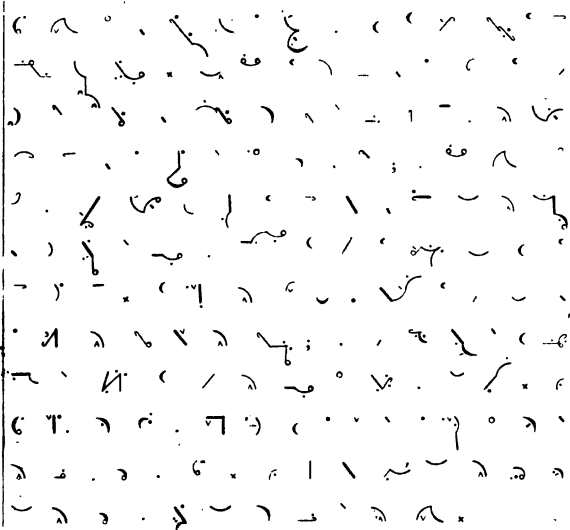


١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠ ١١ ١٢ ١٣ ١٤ ١٥ ١٦ ١٧ ١٨ ١٩ ٢٠ ٢١ ٢٢ ٢٣ ٢٤ ٢٥ ٢٦ ٢٧ ٢٨ ٢٩ ٣٠ ٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦ ٣٧ ٣٨ ٣٩ ٤٠ ٤١ ٤٢ ٤٣ ٤٤ ٤٥ ٤٦ ٤٧ ٤٨ ٤٩ ٥٠ ٥١ ٥٢ ٥٣ ٥٤ ٥٥ ٥٦ ٥٧ ٥٨ ٥٩ ٦٠ ٦١ ٦٢ ٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩ ٧٠ ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠ ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠

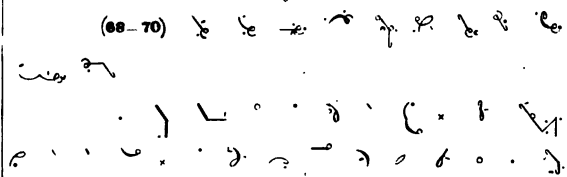
### Ex. XVIII.

١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠ ١١ ١٢ ١٣ ١٤ ١٥ ١٦ ١٧ ١٨ ١٩ ٢٠ ٢١ ٢٢ ٢٣ ٢٤ ٢٥ ٢٦ ٢٧ ٢٨ ٢٩ ٣٠ ٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦ ٣٧ ٣٨ ٣٩ ٤٠ ٤١ ٤٢ ٤٣ ٤٤ ٤٥ ٤٦ ٤٧ ٤٨ ٤٩ ٥٠ ٥١ ٥٢ ٥٣ ٥٤ ٥٥ ٥٦ ٥٧ ٥٨ ٥٩ ٦٠ ٦١ ٦٢ ٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩ ٧٠ ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠ ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠





## Ex. XIX







**Ex. XXIII.**

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